Dance and Dancers

FEBRUARY 1956

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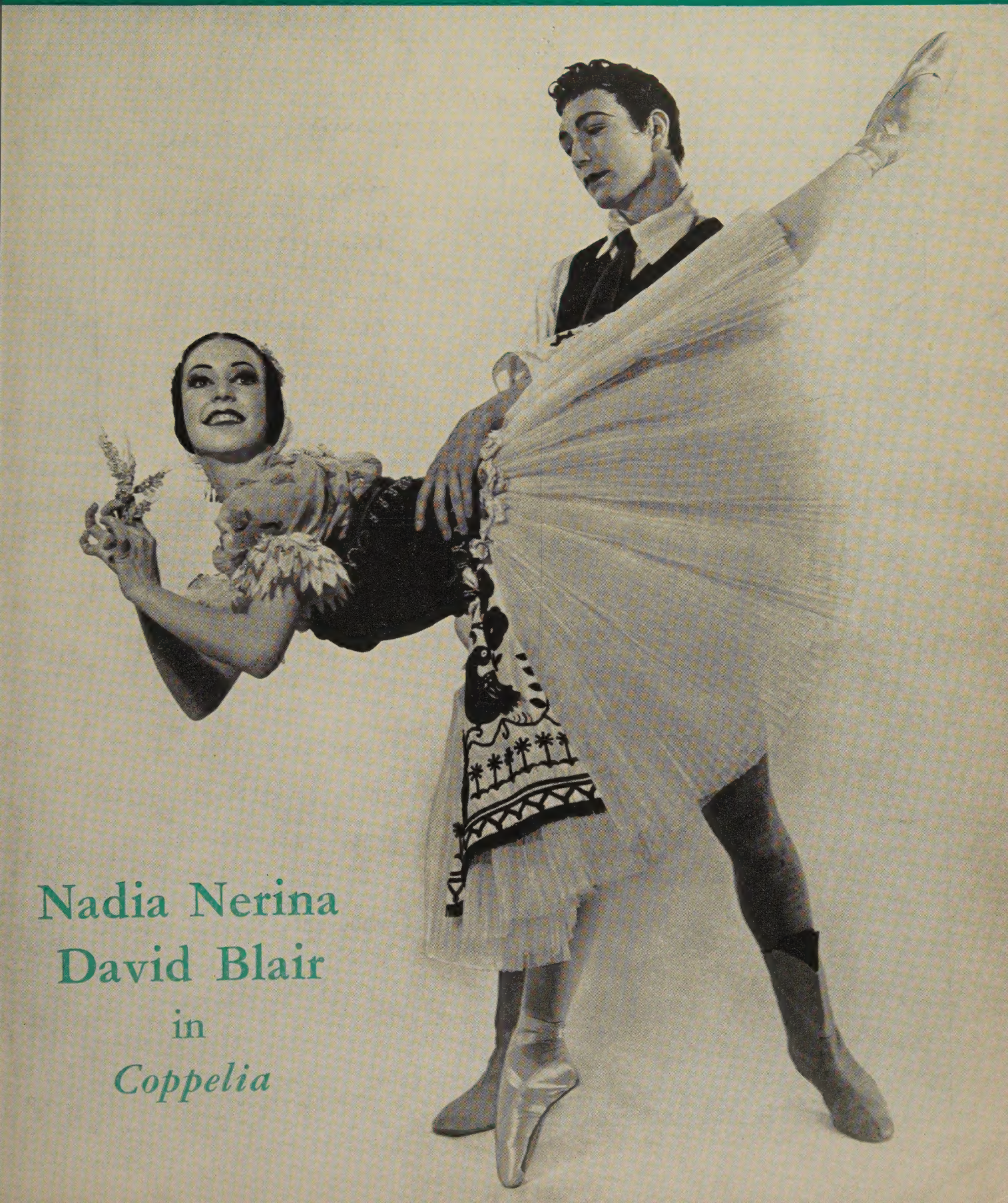

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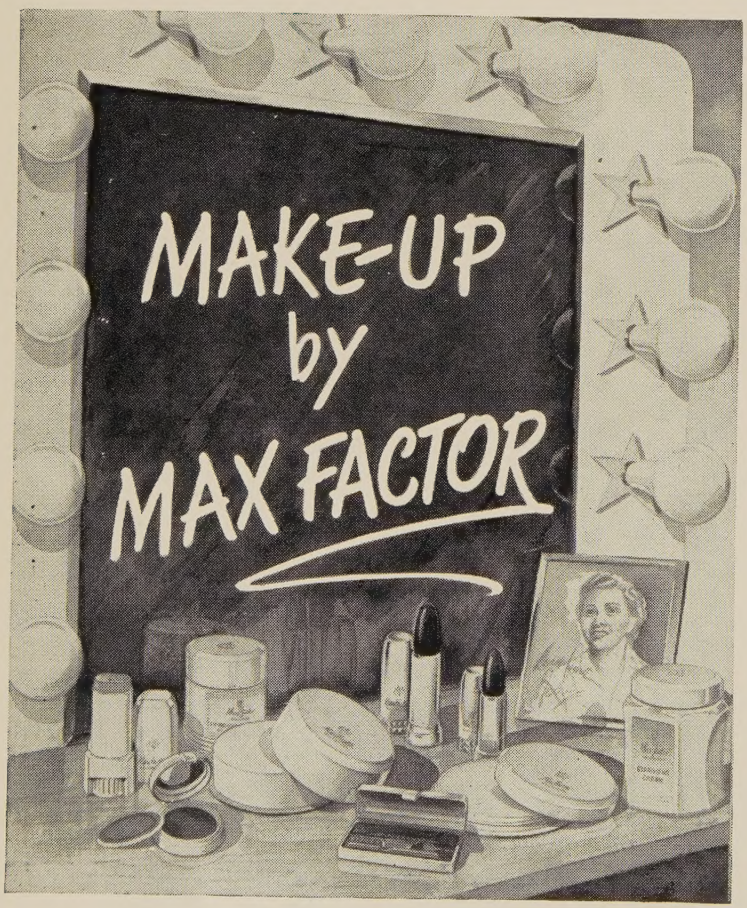

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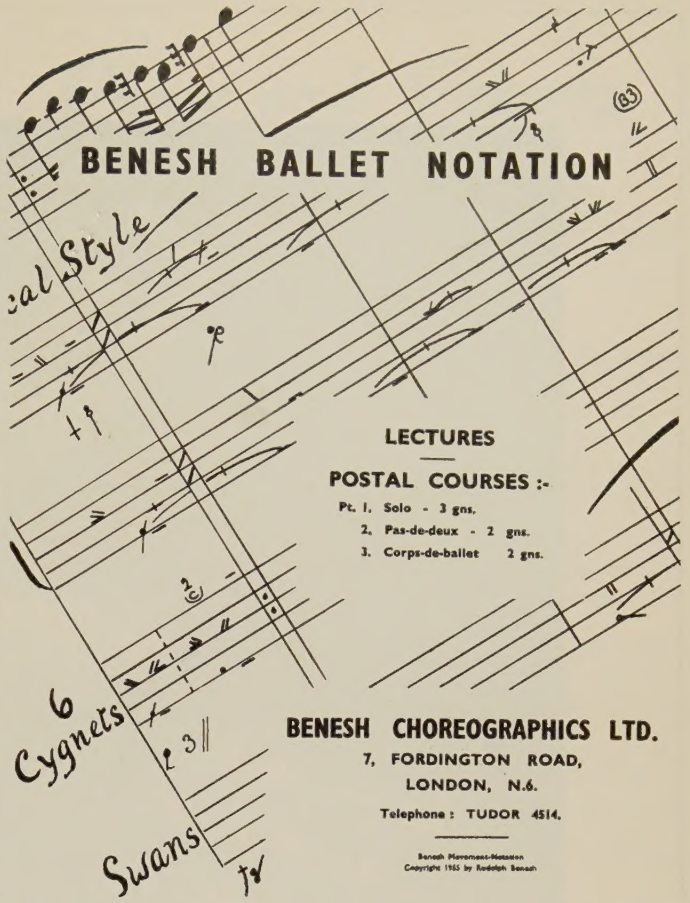

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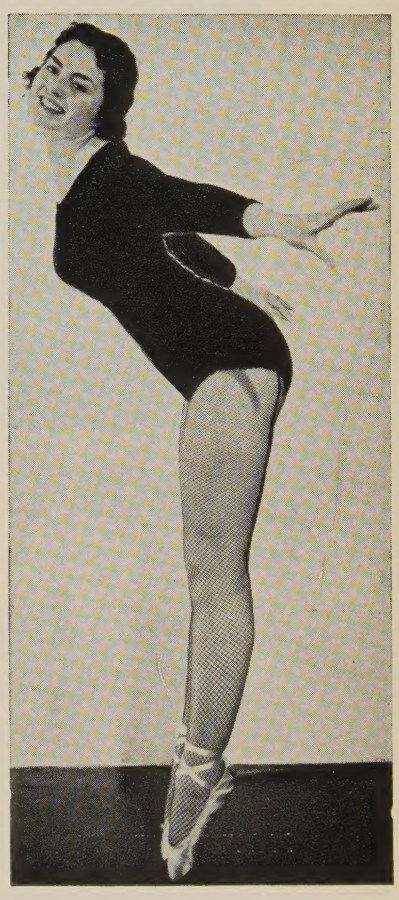

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Personality of the month

As Albrecht in Giselle. *Photo: Derek Allen*

JOHN FIELD who took over the post of Resident Director of the Sadler's Wells Theatre Ballet at the beginning of 1956.

AT the beginning of the year the Sadler's Wells Ballet said goodbye to one of its stalwarts, John Field. Although he will continue to appear occasionally as a guest-artist, his main work will henceforward be with the Sadler's Wells Theatre Ballet, of which he has just been appointed resident director.

Field, who was born in Doncaster, received most of his early tuition from Shelagh Elliott-Clarke in Liverpool. A member of the Liverpool Ballet Club (at the time when none other than David Webster was the chairman) he appeared as the Stranger Player in the Club's revival of *The Haunted Ballroom*. Entering the Sadler's Wells School, he joined the company in 1939. During the war, from 1942 6, he served in the Royal Air Force, but before his departure he had already made a small name for himself—his performance in the *Swan Lake pas de trois* being particularly commendable.

After his wartime service his progress in the company was steady, and he eventually attained the ranking of *premier danseur*. He is best known for his performances in the full-length 19th-century classics, and partnered both Elvin and Grey. An extremely sound partner, as is his contemporary the Sadler's Wells ballet-master John Hart, it was he who was chosen to initiate Beriosova both in *The Sleeping Beauty* and *The Swan Lake*. He has also danced Albrecht to Anne Heaton's Giselle.

So firmly is he associated with Albrecht, Siegfried and Florimund, that it might be forgotten that he has appeared with distinction in many contemporary ballets, ranging from the Blue Boy in *Les Patineurs* and the title-role in de Valois' *Don Quixote*. He is also the only dancer ever to replace Somes in *Symphonic Variations*.

He will be sadly missed at Covent Garden, not the least by those people who took his dependability so much for granted that they forgot it. He is now moving into the "administration" and we cannot yet tell whether his career is virtually ended, or whether to all intents and purposes it has hardly begun.

February 1956 Vol. 7 No. 2

Dance and Dancers

Editor: PETER WILLIAMS
Assistant Editor: CLIVE A. BARNES

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The months between

IN the last few hours of 1955 the Sadler's Wells Ballet returned to its home-stage, looking remarkably fresh from its triumphs of the past months on the other side of the Atlantic. We sit there watching them and somehow it seems as though they never went away, in spite of the fact that, apart from a couple of weeks in September, their last real season finished at the end of June.

But during the six months that the Wells have been absent from London a number of visitors have graced our theatres and should not be forgotten in the *brouhaha* that surrounds the return of our national company.

During the interregnum we have seen the English debut of two notable companies from the Far East—the Azuma Kabuki Company from Japan and the National Theatre of China—while the first large company from Soviet Russia—the Moiseyev Ensemble—has appeared at the Empress Hall. From Spain has come our old friend Pilar Lopez and her Ballet Español. Each of these companies has represented the life and national spirit of its country. In at least two cases these dancers have shown us an art about which very little is known in the West.

Have these companies come and gone without leaving any mark? How many of our established and budding choreographers went night after night to draw inspiration from the Chinese and Japanese? It is doubtful whether any went more than once. Frederick Ashton, who was in America at the time, would no doubt have gone many times, as he never misses an opportunity to learn something from the arts of other countries—which is what makes him the choreographer he is. Fokine, in his time, absorbed not only the superficial aspects of the arts of other countries but the greater depths; the result was a number of works which still have not been equalled by any other choreographer of this century.

From the Japanese we could have learned the essence of beauty of line and grave simplicity, from the Chinese the expressive use of acrobatics and telling mime, from the Russians we could have learned how to make the national dances of our country a theatrical experience, in Pilar Lopez it is always possible to see the value of great style in the dance.

But did we learn any of these things? In France, no doubt, artists, composers, couturiers and choreographers all benefited from the appearances of these companies. In England, probably, it all flowed like water off the back of the proverbial duck.

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THE ROYAL PARTY ARRIVES: The scene in the auditorium of the Royal Opera House on February 20, 1946. In the Royal Box, on the left, are Queen Elizabeth, Queen Mary and King George VI. At the back is the then Princess Elizabeth, and behind are the rest of the Royal Family. The audience have risen for the National Anthem before the first performance of The Sleeping Beauty. *Photo: Daily Sketch*

Ten Years Ago

On February 20, 1956, the Royal Opera House, Covent Garden, re-opened after the war. At the same time the Sadler's Wells Ballet gave its first performance in its new London home. Thus began a new era for ballet in England.

WHAT is the position of British ballet in the eyes of the world today? Apart from the companies of Soviet Russia, which have taken on the aspect of some fairytale mainly owing to the fact that, except for a few films and recitals, they have not been seen outside Russia, the major Sadler's Wells Company is generally regarded as the number one company of the West. In America it has been called, with a certain amount of typical exaggeration, "fabulous." The company, with Fonteyn as its prima ballerina assoluta, is without a doubt the group most in demand in the world today.

Just over 10 years ago, this was far from the case. Many interested people were watching the company which, for several years, had been slaving away to build up a public in Islington and on the many Provincial tours forced upon it by the war. But if you had asked the average Englishman-in-the-street what Sadler's Wells was, he would most probably have replied that it was some kind of reservoire. The idea of a British ballet company that would one day sweep triumphantly around the world would then have been treated with derision.

New home for ballet

Sadler's Wells left its native heath and embarked on a European ENSA tour. Returning to Britain, the company moved into its new home, the Royal Opera House, Covent Garden—an opera house that through the war had served as a dance hall mainly for the forces and was then looking as though it might continue to serve such a purpose for many a year after uncertain peace drifted over the world.

It was in 1944 that the ground landlords, Covent Garden Properties Ltd., made it known that they were prepared to grant a new lease to permit the old opera house to be used again as a home for ballet and opera. The music publishers, Boosey and Hawkes, promptly and with considerable bravery, acquired a short lease of the property in 1945, and, at great expense to themselves, defrayed the preliminary expenses of the Covent Garden Committee—the body which preceeded the present Covent Garden Trust—and also guaranteed the numerous expenses in addition to the rent and rates of the building.

Not nearly enough has been made of this noble gesture on the part of this famous publishing firm; without their prompt action, a great number of important artistic events might never have taken place. It is extremely doubtful whether the Sadler's Wells Ballet would otherwise have had this London home, which has played such a great part in its ultimate success.

ENTER THE BALLERINA: The first sight the audience had of ballerina Margot Fonteyn was when she came on in the first Act to dance the Rose Adagio. *The First Prince, on this occasion, was Norman Thomson.*

At this time, Fonteyn was not the internationally - known ballerina she has since become, though her obvious ballerina quality was even then in evidence.

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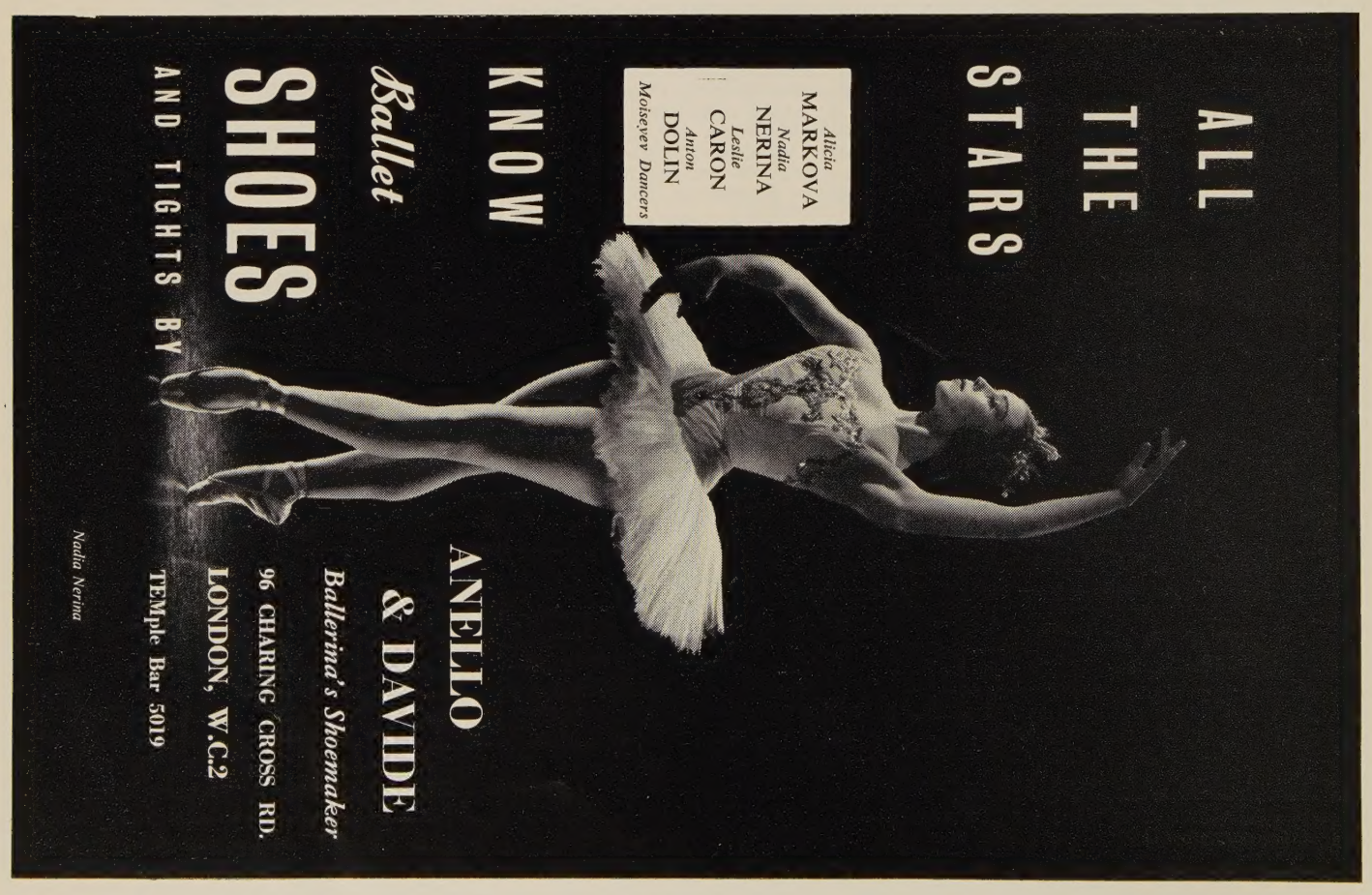


WHAT THE AUDIENCE FIRST SAW: The curtain rose on the Prologue of The Sleeping Beauty, *revealing Oliver Messel's rich palace decor. Robert Helpmann as Carabosse is seen surrounded by six fairies.* *Photo: Mandinian*

On February 5, 1946, the Covent Garden Opera Trust was established, working in close association with the Arts Council of Great Britain. The original chairman of the Trust was Lord Keynes (husband of the famous Russian ballerina, Lydia Lopokova) who at the time was also chairman of the Arts Council.

Thus it was that less than three weeks later, on February 20, the Covent Garden Opera House shed its unsuitable dance hall mantle for a dance dress of a very different design, to become the most important ballet theatre in the Western world.

Royal blessing

The Opera House re-opened, in the presence of the Royal family, with a new production of *The Sleeping Beauty*, designed by Oliver Messel. With this large-scale, spectacular production, the Sadler's Wells Ballet immediately established itself in the eyes of the world, and from that time it has never looked back. At the time, it is doubtful whether anyone was fully aware of the immense significance of the occasion, though Ninette de Valois (who was later to be made a Dame of the British Empire) must have experienced an exciting sense of fulfilment in the knowledge that this was the end of the first stage in her original plan to put British ballet firmly on the map.

It was this first production of *The Sleeping Beauty* which, more than anything, brought fame to the company. Though still highly regarded in America, in England the production has been seen so many times that the ballet is almost considered to be a national work. It may seem curious to the outside observer that this universally-acclaimed Russian classic based on a French fairytale, with choreography by a French choreographer and music by a great Russian composer, should be the means of promoting British ballet. But let us consider the position of British ballet 10 years ago.

By the time that the war finished, ballet still meant "Russian" ballet to most people. Such a thing as an English classic was practically unthinkable. If the Sadler's Wells Ballet was to establish itself, it was almost bound to give a work that would be popular. It had not then found its feet to the extent of being able to put on only works by British choreographers, therefore the obvious choice was *The Sleeping Beauty*. The work had been given by the Diaghilev ballet in England, at the Alhambra Theatre, 25 years previously. Although that remarkable production had never found the success it deserved with the British public, the ballet itself had almost become a legend; the public in the interim had also come to know the music well, a fact that is of extreme importance to ballet popularity. Not only has *The Sleeping Beauty* a magnificent score, but it

(continued on page 22)

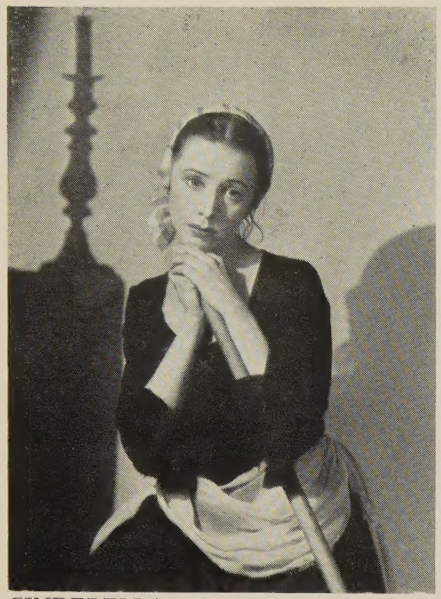
LILAC FAIRY: Pamela May, who also danced the role of Princess Aurora during the first seasons.

THE THIRD AURORA: Moira Shearer, who reached ballerina status during this first season. *Photos: Mandinian*

Bloemfontein to Bow Street

The progress of Nadia Nerina (seen with David Blair in *Coppelia* in our front-cover picture by Denis de Marney) from her native South Africa to become one of the ballerinas of the Sadler's Wells Ballet at Covent Garden.

by ISABELLE TRIGG



CINDERELLA: *Nerina in the title role in Ashton's first full-length ballet. She portrays the wistfulness of the girl, forced to become a household drudge, dreaming of the ball to which she has not been invited. Photo: Anthony*

ON November 1, 1945, a day enveloped in a thick English fog, a Swedish ship ended its journey from South Africa at Liverpool Docks. Among the passengers who disembarked was a young girl from Durban. She was just 18 and now stood quite alone in a strange land, for in the whole of England there was not a soul she knew. The thought could have been frightening, but she had travelled 6,000 miles for a purpose and there was no time now to be scared. As the train which brought her to London drew nearer to its destination, vast numbers of chimney pots emerging from the yellow fog gave her a first impression of the city which was to become her home.

The girl, whom we now know as Nadia Nerina, had come to England to dance, because she felt that she had exhausted the possibilities which South Africa had to offer, both as far as training and the future were concerned. Born in Cape Town, she had as a child travelled about the country with her family on journeys made necessary by her father's business, and had studied dancing since the age of nine. That had been in Bloemfontein, and nobody had thought of her ever becoming a dancer then. It was simply because all the little girls went to dancing classes that she went too.

In Durban she began to study seriously, but it was not until the family moved to Johannesburg where there were no teachers that she realised how important dancing had become to her. So, alone, she had gone back to Durban where she could continue her work.

Then her mother had died, and for a while the shock had been overwhelming. But as life gradually returned to normal, so the conviction that she must come to England increased. Some months later, with a small amount of money and a large amount of hope and courage, she set out.

To Rambert first

As soon as she arrived in London, she telephoned the only person whose name she knew —Madame Rambert—and asked if she might join her classes. The request was agreed to and she went next day to the Mercury Theatre in Notting Hill Gate and took her first class in England, wearing practice tights borrowed from the studio wardrobe. She continued to take classes with Rambert, and later with Brunelleschi, and appeared in two of the latter's Spanish dance recitals.

During those early weeks in England Nadia knew few people outside the studio, and became quite lost immediately she ventured outside the little world of Notting Hill. There was one occasion when she tried to visit the Tate Gallery and found herself in Tooting! She was often short of money, too, and once offered an astonished bus conductor her fare in postage stamps.

Nurse to Aurora

On February 1, 1946, she joined the Sadler's Wells School and was present on the stage as one of the infant Aurora's nurses in the production of *The Sleeping Beauty* which re-opened the Royal Opera House, Covent Garden. (Six years later, she herself was to dance the great role of Aurora on the same stage.) In five months she had graduated to the corps de ballet of the newly formed Sadler's Wells Opera Ballet. Within a matter of weeks she was dancing solo roles, the first of which was the Mazurka in *Les Sylphides*. Later came the child Khadra in Franca's ballet of the same name, Columbine and Papillon in *Carnaval*, the Milkmaid in *Façade* and the Sugar-Plum Fairy in *Casse Noisette*. Her first created role was the Circus Dancer in Andrée Howard's *Mardi Gras*.

On December 1, 1947, Nadia joined the Covent Garden Company. Two days later she again danced the Mazurka in *Les Sylphides*, this time with Alexis Rassine, who was to be her partner in many ballets to come. She performed many solo parts with the Company, one of the most notable, being the Fairy Spring in Ashton's *Cinderella*, until at last, in 1951, she got her chance to dance a ballerina role. Shearer was suddenly taken ill, and Nerina was called upon to dance the part of Cinderella. Her performance was acclaimed as a success and something of a triumph. She has since danced in all of the great classical ballets.

CIRCUS BALLERINA: The Queen and the Duke of Edinburgh talking to Nerina at a circus performance organised by the Variety Club of Great Britain at Olympia in 1952 in aid of the National Playing Fields Association. Sir Adrian Boult, who conducted the orchestra, looks on.

This occasion was the first in this country when a ballet was performed in the ring along with the usual circus turns. Photo: Matthews

The English work less

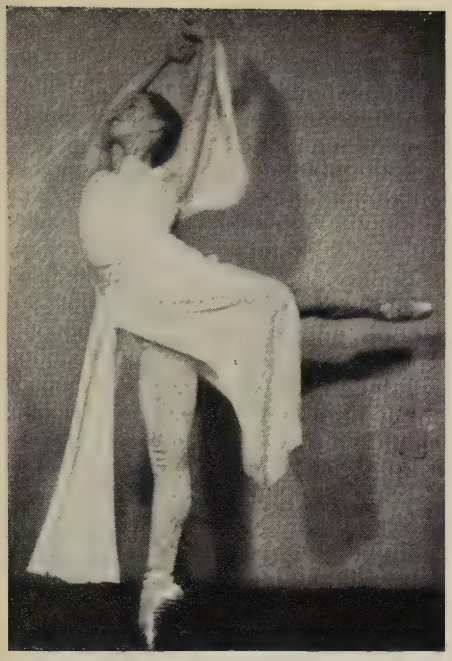
During the years of the war, ballet in England had become a thing of almost legendary splendour to dancers and teachers in Souht Africa. In England, it was felt, *developpés* were higher and *fouettés* faster than anywhere else, and if one worked for six hours a day in South Africa, it was surely safe to assume that in England dancers worked for eight or ten. And so it came as something of a shock to the young Nerina to find, on joining Sadler's Wells School, that students had classes for only one hour a day. Shortly afterwards, she was admonished before her fellow-students, having been discovered taking classes in West Street!

But this zest for hard work has played an important part in bringing her to her present position as a ballerina of the Sadler's Wells Company. She has always seized the opportunity of gaining extra experience and once spent a month of her holiday in Paris taking classes with Preobrajenska.

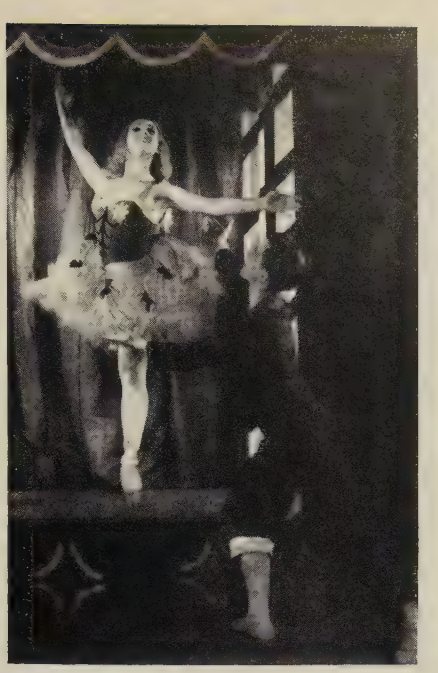
Arduous home-coming

In June, 1951, Nerina and Alexis Rassine, also a South African, set off on an exciting journey by Comet for a two-month tour of their native land. While there, they visited many cities and gave in all 40 performances in 11 different theatres. Their repertoire, consisted of items specially arranged for two dancers, and included several classical *pas de deux* and *Le Spectre de la Rose*. They mounted the entire *Swan Lake* in conjunction with the Festival Ballet Society, themselves dancing the leads and the rest of the company consisting of amateur dancers.

The spring of 1954 saw Nerina off to South Africa again, this time alone. She appeared at the Civic Centre in Durban and danced several solos, including the variation from the *Don Quichotte Pas de Deux*. She also danced *The Dying Swan* as a tribute to the memory of Anna Pavlova. Afterwards, on the first night, a lady came to Nerina's dressing-room, a former member of Pavlova's company. "I think that what you have just done would have



EARLY ROLE: Nerina, while still a child in South Africa, appeared in a work called The Seeker *by Eileen Keegan. Photo: Prager*



FIRST CREATED ROLE IN ENGLAND: As the Circus Dancer in Andrée Howard's Mardi Gras *with the Sadler's Wells Theatre Ballet in* 1946. *Photo: Mandinian*

GAY SOUBRETTE: In the title role of Massine's Mam'zelle Angot *which Nerina took over in July* 1951 *having learnt it in three days. It is in this type of role that she excels. Photo: Douglas Elston*

made Madame Pavlova very happy," she said. That was all. Nerina did not even know her name, but she treasured the remark as the highest compliment anyone could have paid her.

Last June she fulfilled a long-standing ambition. While in South Africa once more with Alexis Rassine, she danced Giselle in Cape Town, Johannesburg, Durban, and Lorenco Marques, in a full-length production of the ballet which the two mounted. Later in the year another ambition was realised when she flew home from the Sadler's Wells American tour to marry Charles Gordon. The event was intended to be kept a secret until after the tour, but somehow the news leaked out and was soon common knowledge, not only on both sides of the Atlantic but in New Zealand and South Africa, where it was read with enormous surprise by some members of the bride's family who had had no previous inkling of what was about to take place. As Nerina herself said, " Even if we had *wanted* publicity we couldn't have got more! "

An echo of South Africa

Nadia Nerina, with her light brown hair, blue eyes and fair skin, looks very English, and it is only when she speaks and you hear the faintest trace of South Africa in her voice that you remember that the first two-thirds of her life were spent six thousand miles away.

Only a person of great spirit and supreme independence would have ventured so far at so tender an age to a country where she had no friends and no plans for the future beyond a resolve to work. She has pursued the course which she set herself on arrival here with an admirable determination, never sparing herself, approaching new roles with intelligence, and having a constant desire to better her performance in old ones.

Yet she is the gentlest person, kind and unassuming, of a friendly and humorous disposition and with no false ideas about the position she has reached. She knows that while one must work hard to reach the top, one must work even harder to remain there. For Nadia Nerina, whose life is her work, this should not be too difficult.

DAVID BLAIR

With Nadia Nerina in *Coppelia* in this month's front-cover picture by Denis de Marney is David Blair the popular Sadler's Wells Ballet soloist.

BLAIR was born in Halifax in Yorkshire in 1932. After first studying with Madame Ibbetson, at the age of 14 he was awarded a scholarship to the Sadler's Wells School. In 1948 he joined the Sadler's Wells Theatre Ballet, where his first created roles were in Alan Carter's *The Catch* and in Cranko's *Children's Corner*. From then on he made rapid progress, dancing most of the principal classical roles as well as creating many new ones.

It was as Captain Belaye in Cranko's *Pineapple Poll* that he made his first great hit, his performance in this role never having been equalled by anyone else. By the time the company left for its first trans-American tour in 1951, Blair was the principal male dancer in the company. He was moved to the Sadler's Wells Ballet at Covent Garden just before it left for its 1953 American tour. Since then Blair has been taking over various solo roles with mounting success.

CLASSICAL SOLO: A variation in the Swan Lake pas de trois, *one of the parts she danced during the Sadler's Wells* 1949 *American tour.*

RECENT SUCCESS: With Alexander Grant in the ballerina role in the Ashton Stravinsky Scènes de Ballet, *recently revived successfully for the Sadler's Wells* 1955 *American tour. Photos: Roger Wood*

Fedorovitch Memorial Exhibition

by CLIVE BARNES

Sophie Fedorovitch, who died on January 25, 1953, was one of the important designers for ballet of the past 25 years. The exhibition now being shown at the Victoria and Albert Museum in London reveals, as far as any exhibition can, the great range of her genius.

VERY few people, I imagine, have ever succeeded in writing about Sophie Fedorovitch without stressing her simplicity. Not that this simplicity was that found shining through the innocent eyes of a child, it was sophisticated rather than naïve —it was the simplicity that was Greece.

Now three years after her untimely death we have a memorial exhibition of her stage designs at the Victoria and Albert Museum, and before proceeding any further, let me urge you to see this exhibition before it closes on February 5 and goes on its tour of various Provincial centres.

I have never seen an exhibition displaying its subject with such comprehensive affection. Each and every one of her productions is represented, from the (literally) epoch-making trifle *A Tragedy of Fashion* to the tragically destined *Orpheus* and the posthumous *Veneziana.*

A designer of mood

Fedorovitch, like Christian Bérard, was a designer of mood. Her designs are little more than impressions (perhaps evocations would be more apt) and it was in their translation to the solid facts of canvas and tarlatan that came the true miracle. Such designs can, and often do, prove disappointing in the unmagical clarity of exhibitions, and doubtless there were those who feared that this exhibition would take the greater part of its interest from its historical associations. Yet in the event these slender sketches succeeded in carrying their own persuasive, bland charm.

The Exhibition, capitally organised by Carol Hogben, who has also been responsible for editing the exceptionally informative catalogue, is naturally enough centred around the designs. However, great care and ingenuity has been taken to indicate their stage realisation, and as such the exhibition can stand as a model of its kind.

THE EXHIBITION: A view down one of the principal corridors of the exhibition at the Victoria and Albert Museum. This and the catalogue were organised and prepared by Carol Hogben, Assistant Keeper of the museum, who has brought considerable imagination to making this a fitting memorial to a great woman of the theatre

Photo: G. B. L. Wilson

Comparisons not odious

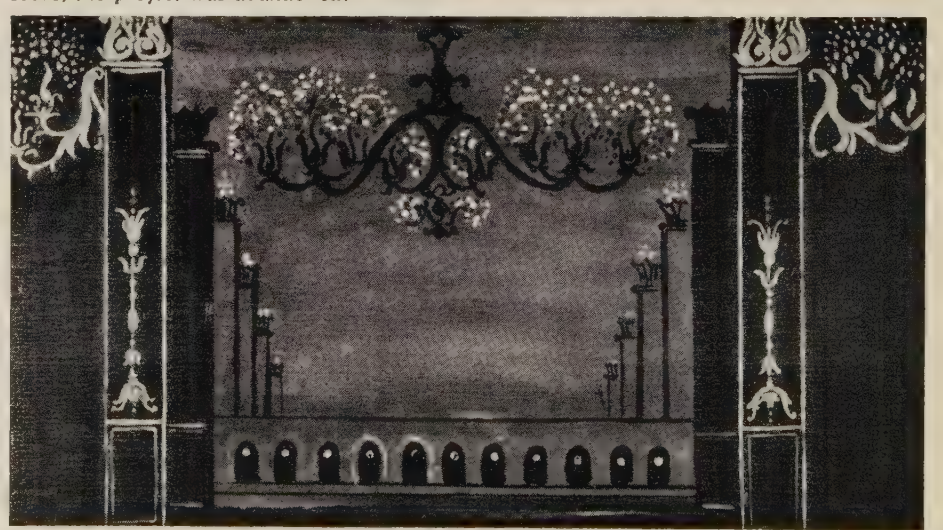
Many of the designs have photographs of the actual production appended to them, by way of comparison; there are a number of the original costumes on show (all of them imaginatively displayed); and finally there are six scale models of stage settings.

In addition to all this, there is a collection of personal documents and souvenirs —letters, programmes, photographs, the mica "boater" Markova wore in *Les Masques,* the scenario of Helpmann's still-born ballet *Dorian Grey*—the memorable small-change of a lifetime in the theatre.

One goes to such an exhibition and one notices this and that; for example, how strange the first projected colour for the Flaxman *Dante* backcloth looked, or how

SOME EXHIBITS: (left) A Tragedy of Fashion *was an early ballet by Ashton in the revue,* Riverside Nights, *at the Lyric, Hammersmith, in* 1926. *Fedorovitch designed it and these designs were her first for ballet. The sketch is for a model,* Rose d'Ispahan, *played by Frances James.*

Not all the projects of Fedorovitch were realised. Below is a design for the Grey Scene in a projected ballet based on Oscar Wilde's Dorian Grey *written by Michael Benthall. It was planned and cast in* 1943 *but, owing to the unsuitability of the submitted score, the project was abandoned.*



much more mature (and yet, and this indicates the one flaw in her vision, at the same time more sugary) was the 1953 *Orpheus* than the designs for the 1941 production.

Then again how intriguing are all those "projects", those designs that for some reason or another never came to fruition, notably perhaps the Yellow Book *Dorian Grey*, and a collaboration with Tudor on *Lady into Fox*.

Integral part of ballet

Yet individual items apart, what kind of general impression does the Fedorovitch Exhibition make? As with all retrospective exhibitions one certainly gets a blunt feeling of nostalgia, intensified in this instance because, to a greater or lesser extent, these designs were so deeply a part of our ballet-going experience.

Over and above all this I think one is made forcefully aware not only of Fedorovitch's professionalism and versatility—how practical were her designs, and how subtly, yet markedly, did her style vary as she met the differing demands of ballet, opera and drama—but also of the penetrating influence she exerted over the affairs of our Lyric theatre.

Casually one reads in the catalogue that when *Tosca* was revived at Covent Garden in 1950, Fedorovitch "suggested slight modifications to the setting, and designed new costumes for the principals, but at her own request her name did not appear on the programme". How many suggestions did she make, and how much advice did she give that must forever be outside the scope of even the most conscientious exhibition?

On December 15 a memorial tablet to Sophie Fedorovitch was dedicated in St. Paul's Church, Covent Garden. With it should go our gratitude to a great *femme du théâtre*.

Tributes and Attributes

IN addition to the excellent illustrated catalogue obtainable at the Exhibition, there is a book, *Tributes and Attributes*, privately printed and circulated, which has been compiled by Simon Fleet. Here is a collection of memories of Fedorovitch in private life and assessment of her work by many who knew her and worked with her.

The book can be obtained by sending 16*s*. (which includes one shilling for packing and postage) to Simon Fleet, 22 Bury Walk, London, S.W.3.

This book together with the catalogue combine to tell all that can be told about the life and work of Sophie Fedorovitch.

MASKERS: Design for two revellers in Frederick Ashton's Nocturne. *These sinister characters separated the Young Flower-Seller from the Rich Man.*

Pavlova tradition continues

Last month's special issue of DANCE AND DANCERS was mainly devoted to Anna Pavlova and her life as a dancer. This month, a member of Pavlova's company who, as a teacher, is carrying on the Pavlova tradition in the Balearic Isles, gives her impressions of life with the Pavlova company.

by GERALDINE SPENCER

SPAIN's Palma de Mallorca in the Balearic Isles seems remote from the great opera houses of the world's capitals which foster the august traditions of ballet, and still more so from the great legendary figure of ballet, the *prima ballerina assoluta* of all time—Anna Pavlova—the twenty-fifth anniversary of whose death we are commemorating. Yet her influence is alive here today as it is in any place where there is a "Pavlova girl" (as we were called) to carry on her precepts. She is still the greatest source of inspiration in the teaching of the young. Pavlova's very personal feeling for movement and her extraordinary powers of expression could not but fail to leave their imprint on any but the most inept of dancers.

The sense of privilege of having been a member of her company grows as time passes, just as the memory of her greatness has the additional quality of the test of time for, ephemeral as the art of dancing is, the great moments never die so long as some are left to remember.

Inspiration for teachers

Those moments are re-lived whenever one teaches an *arabesque*, for example, remembering the length and quality of her flowing line, which seemed in itself to reach into time and space. Or, again, her walk on stage, or her run, with the grateful recollections of how she laboured with us trying to make us understand the significance of these seemingly simple movements. Many are the times when she would make us rehearse immediately after a show, whilst we were still in our costumes and the audience not even out of the theatre, if she had not been satisfied with even the smallest detail.

I remember one particular incident on a one-night stand in the United States when she kept us on stage after a performance of her own ballet, *Autumn Leaves*, to rehearse a certain "run" while the "Pavlova Special" (the company's train) was being held up at the station.

After spending the night travelling we had to report to the theatre immediately upon arriving for our daily class, which she herself gave us during that entire tour—this was exceptional, for the ballet-master of the company usually gave class.

Worthwhile tears

One morning she made us do *assemblés* for half an hour at a stretch because she felt that we did not get the right "feel" in the *plié* (as she expressed it) which finishes an *assemblé*. To do the *plié* correctly did not satisfy her: we had to show that we *felt* the *plié*. Now this was very hard for us to understand, with the result that three of the girls were in tears that morning over the *assemblés*. I cannot remember a Pavlova class when at least one girl was not reduced to tears, and it was never caused by inability to do a step, but from frustration at not understanding what she wanted. After all, we were very young and the capacity for understanding the language of an art can only come—if ever—after many years of experience and deep thinking.

Nothing angered Pavlova more than a show of mere virtuosity. She once took a number away from a girl because she did a triple *pirouette* in a step which had been set with a double. I remember once when I was practising a particularly difficult step, she said "why you do that, you know you will never do it in my company?" I retorted very impertinently, "No, Madame, but I will do it when I leave your company." She looked so angry that from then on I decided to hide whenever I practised!

We were all rather frightened and very much in awe of her, for, even apart from her great talents, she had so little in common with other people. She was a being apart and an immortal already in her lifetime. Even her features did not reveal the passage of time like other people's. She looked neither old nor young, suggesting rather the embodiment of youth combined with the wisdom of all the ages. Nor can one tie her down to a given epoch. A personality of such magnitude belongs to all time.

We regret that Efrem Kurtz's announced article has not been received in time for this issue. We hope to publish it later.

TO COMMEMORATE PAVLOVA

THE Pavlova Commemoration Committee in London has organised a midnight performance which will take place at the Stoll Theatre, London, on January 23 (the day she died 25 years ago). The artists who have consented to appear to honour the memory of Pavlova are: Margot Fonteyn, Alicia Markova, Yvette Chauviré, Marjorie Tallchief, Toni Lander, Elsa Marianne von Rosen, Mariane Orlando, Anton Dolin, Ram Gopal, Michael Somes, George Skibine, Milorad Miskovitch, Bjorn Holmgren, Kenneth Petersen and the Sadler's Wells Ballet. Robert Irving and Leighton Lucas will conduct. Dame Ninette de Valois will speak on *The Art of Pavlova*. All proceeds will be given to dance charities.

The committee is also responsible for a book, *Pavlova*, edited by Arthur Franks (Burke, 12*s*. 6*d*.), an intimate exhibition at the London Museum to take place in April, and have advised on the record, *Homage to Pavlova* (HMV ALP1301), which was reviewed in our last issue.

AMY IN EUROPE: The beginning of Michael Charnley's ballet from the second Act of A Girl Called Jo. *Amy (Virginia Vernon) and Aunt March (Hazel Hughes) descend the gang-plank in England on the first stage of their European tour which takes them, in dance, to various countries.* *Photo: Houston Rogers*

A Girl Called Jo

First given in London at the Piccadilly Theatre on December 15, 1955. A musical adaptation of Louisa M. Alcott's novels, *Little Women* and *Good Wives*. Book and lyrics by Peter Myers, Alec Graham and David Climie. Music by John Pritchett. Designed by Hutchinson Scott. Choreography by Michael Charnley.

Dancers

Mary Allen, Betty Ash, Dorothy Buttery, Barbara Joss, Patricia Kirshner, Diana Payne, Isla Richardson, Jeanne Stewart, Jenny Trevelyan, Lorna Wood, Ronnie Curran, Donald Barclay, Charles Schuller, Roy Evans, Tony Manning, K. Mottram, Rex Rainer, Garry Smith, Robin Winbow, Matthew Winsten.

TO make a musical out of the lives and loves of the four March girls of Louisa M. Alcott's immortal children's classic would seem to be a near impossible task. Sentiment abounds and the death of Beth would hardly appear to make for a jolly evening in the theatre. Yet the many people who have contributed to this production have done so with the greatest of tact and to me, at any rate, it was a relief to have a measure of dignity back in a musical in place of some of the brash and unsuitable environments into which we have been plunged of late.

Finding excuses for introducing ballet into this unruffled New England of 1864 must have been quite a headache; yet if this was to be a musical it was essential to have dancing somewhere. Here again the choice of Michael Charnley, Britain's nearest approach to a Modern Dance choreographer, would hardly seem an ideal one, yet he has brought off a very adept piece of work.

Charnley has arranged a number of dances between the scenes while others—Galop at the Lawrences' ball, a Wedding Dance for the marriage of Meg, a New York ballet and a long ballet showing Amy and Aunt March's European progress—are all incorporated into the plot.

Much of the choreography was similar to what Charnley used for his *Alice in Wonderland* for Festival Ballet, but no worse for that. The Wedding Dance bore an obvious likeness to his previous *Lobster Quadrille* and some movements for footmen to those of the Frog and Fish Footmen in the previous work, while the Venetian scene recalled the *pas de six* for Dragonflies. But all through the dancing was lively, polished and unobtrusive.

The long ballet, *Amy in Europe*, took us in a series of scenes to England, France, Spain and Italy and was admirably placed in that it came just after Beth's rather harrowing demise, so that it gradually brought the whole play back to a more cheerful atmosphere; by the end of the ballet the audience was all set for a happy finale.

Much of this ballet was witty, rather like a slightly cruder form of Ashton's *Façade*, and burlesqued the habits of the four countries concerned—a number for bullfighters was particularly funny in the Spanish episode.

Charnley uses his dancers as an ensemble without any noticeable starring roles but they are rarely used as a mere chorus line and almost every dancer has a small solo spot of some kind. He also uses the actors well so that they merge with the ballet.

The use of an experienced ballet choreographer in a musical is a welcome departure in shows of this type as most of the dancing in British musicals of late has been mainly undistinguished. In the days when Charles B. Cochran ruled the musical stage we used to have some of the world's finest choreographers to mount ballets—Massine and Balanchine immediately come to mind—and I still remember with nostalgic pleasure *The First Shoot* which Ashton choreographed for *Follow the Sun*. It might help to raise the status of British musicals if producers collaborated more with those dance creators who have won their laurels in the most exalted and highly developed form of theatrical dance—ballet.

P.W.

VENETIAN NIGHT: the final lap of Amy's European tour in A Girl Called Jo *brings her to Venice where a carnival is in progress. The dancers form into a gondola group. Photo: Houston Rogers.*

Cinderella

Pantomime written, presented and produced by Emile Littler. Choreography by Michael Charnley and Barbara Aitkin. Decor by Doris Zinkeisen. First given at the Palace Theatre on December 22, 1955.

DANCING CAST

Prince Charming — — JEAN TELFER
Cinderella — — — ERICA YORKE
Principal Dancer — LINDA McMULLIN

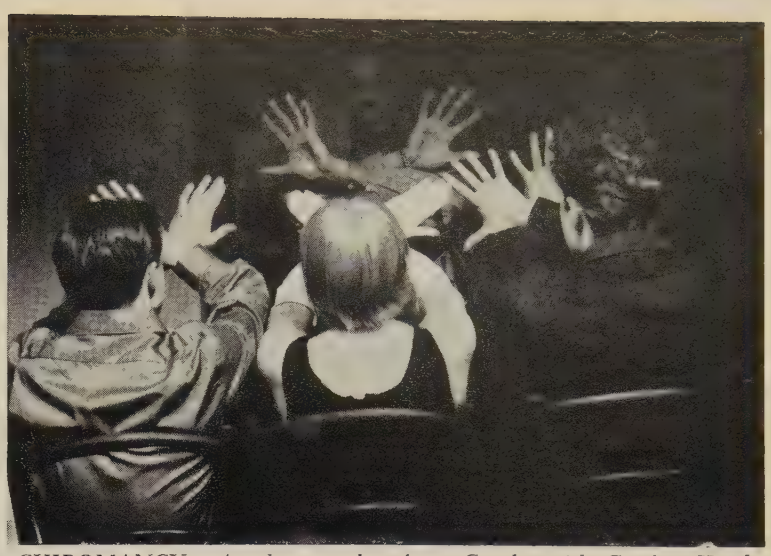
PANTOMIME, a yearly visitor to more than half the theatres in the country, is a rare intruder to our columns. But for his thirteenth London pantomime, Emile Littler has taken the unusual step of engaging a ballet choreographer to arrange the dances. The choreographer in the post-de Mille era is a regular collaborator in the present-day musical, but pantomime, conservative to the last, has hitherto remained a stronghold of the old-time dance routine.

The innovation justified itself, and the choreographer was able to make a valuable contribution to the show, particularly in his short ballet, *Preparation for the Ball*. Charnley was doubtlessly limited in his invention by the pantomime tradition of having all male roles danced *en travesti*, a practice which is extremely offensive to the ballet-conditioned mind. But then I, personally, have never been able to understand why a principal boy should have to be a girl.

Probably the best thing in the show was a speciality number by a gentleman called Tih-Boult who danced a one-man *pas de deux* that recalled the delights of the Moiseyev wrestling urchins. There was also an appalling burlesque of Fokine's *Le Spectre de la Rose*, danced by two seemingly androgynous comedians, which was quite the most tasteless thing I saw during 1955.

It is surely significant that only one pantomime is to be found in central London this year; it seems that if this form of entertainment is to survive it will need to re-consider some of its time-honoured precepts and jokes. Although

GLOVES: *Gilbert Vernon with an anonymous pair of gloved hands which offer him a drink and upset his love-making in one of the numbers from John Cranko's* Cranks *at the New Watergate Theatre.*



CHIROMANCY: *Another number from* Cranks *with Gordon Heath (facing the camera), Vernon, Marcia Ashton and Anthony Newley. The patterns made by hands are one of the interesting features of the movements devised by Cranko for this revue.* *Photos: Shaun Gordon*

this production was as lavish as could be, and included in its cast a conjuror who is apparently a television star, its entertainment value seemed to me to be infinitely lower than Covent Garden's production of Ashton's *Cinderella* or the Glyndebourne Opera's presentation of Rossini's *La Cenerentola.* Unlike Polonius, pantomime needs more art and less matter, otherwise it is merely a question of time before it finds itself put entirely on ice.

C.A.B.

Cranks

A revue devised and produced by John Cranko, with music by John Addison, and decor by John Piper. First given at the New Watergate Theatre Club on December 19, 1955.

CAST

MARCIA ASHTON GORDON HEATH
ANTHONY NEWLEY GILBERT VERNON

CRANKS is a kind of revue that links the scatty comedy of Gertrude Stein with a poetry that is none the less genuine for being slick. In between these extremes of entertainment the evening plugs along with brilliance. I have not been so carried away by a revue since I first heard the records of *New Faces.*

There is no dancing in the show, or rather there is very little that the general theatre public would recognise as such; and yet the whole revue is nothing but what Danny Kaye might call *Choreography.* It could only have been devised by a choreographer.

Cranko has produced a style of revue that is startlingly fresh in its simplicity. The usual sketches and character pieces have all been ruthlessly eliminated, as has the terribly clever theatrical chit-chat that clings to the *Ivy* like the parish garden wall. What is left is a long succession of danced-songs, which etymologists could term ballads.

This is not monotonous because Cranko has realised the possibilities of this form and has turned up (ably assisted at every turn by John Addison) with songs satirical, songs piquant, songs sentimental, songs cheerful, songs sad, and songs plain bats. In just three numbers, *Lullaby, Waiting Room* and *Gloves,* he has produced songs without words.

The versatile cast of four are uniformly excellent. Marcia Ashton, completely adorable, embraces all moods with a gusto that implies she is not expecting to see any of them again for some time. Gordon Heath, whose lean, sardonic face has the look of a satanic Pluto about it, does everything, from singing to standing still, with a virile grace. Anthony Newley is a personality kid, all pep and talent, yet with a manner aggressively endearing. Gilbert Vernon, in his first excursion outside ballet, mimes, acts and, on occasion, sings with joyful delicacy and a kind of hungry relish. All in all this is quite a cast Mr. Cranko has gathered together.

The show is made up of nearly 30 items. In most of them Cranko has succeeded in contriving a rare air of fantasy, others have a genuine atmosphere of nostalgia, while all seem fresh and new, and none is pretentious or high-brow even though the revue presumes the audience to be literate.

John Addison's attractive music is unexpectedly scored for a harpsichord or piano and harp.

Although there is not a tune you come away with buzzing persistently, though inaccurately, in your brain, the unusual combination of instruments creates a dream-like state which causes the spectator to take a pull on himself to get back to the world of ordinary behaviour. It is possible that *Where has Tom gone?* and *Please come soon* will reach a wider public and that, should an enterprising recording company perpetuate some of the best numbers on discs, we shall find many gems we have overlooked in the theatre?

John Piper's littered set is just the place for charades, and enables one item to run into the next with cosy intimacy. He has strewn his walls with various objects and areas of different coloured paint and these are lit by Michael Northern with great subtlety so that every scene has a completely different aspect and the monotony of a permanent setting avoided.

Interesting use is made of such ordinary household objects as chairs and tables, while the costumes—shirts and jeans for the boys and a black practice costume for Marcia Ashton—are disguised in various ways so that one is never conscious of their basic simplicity.

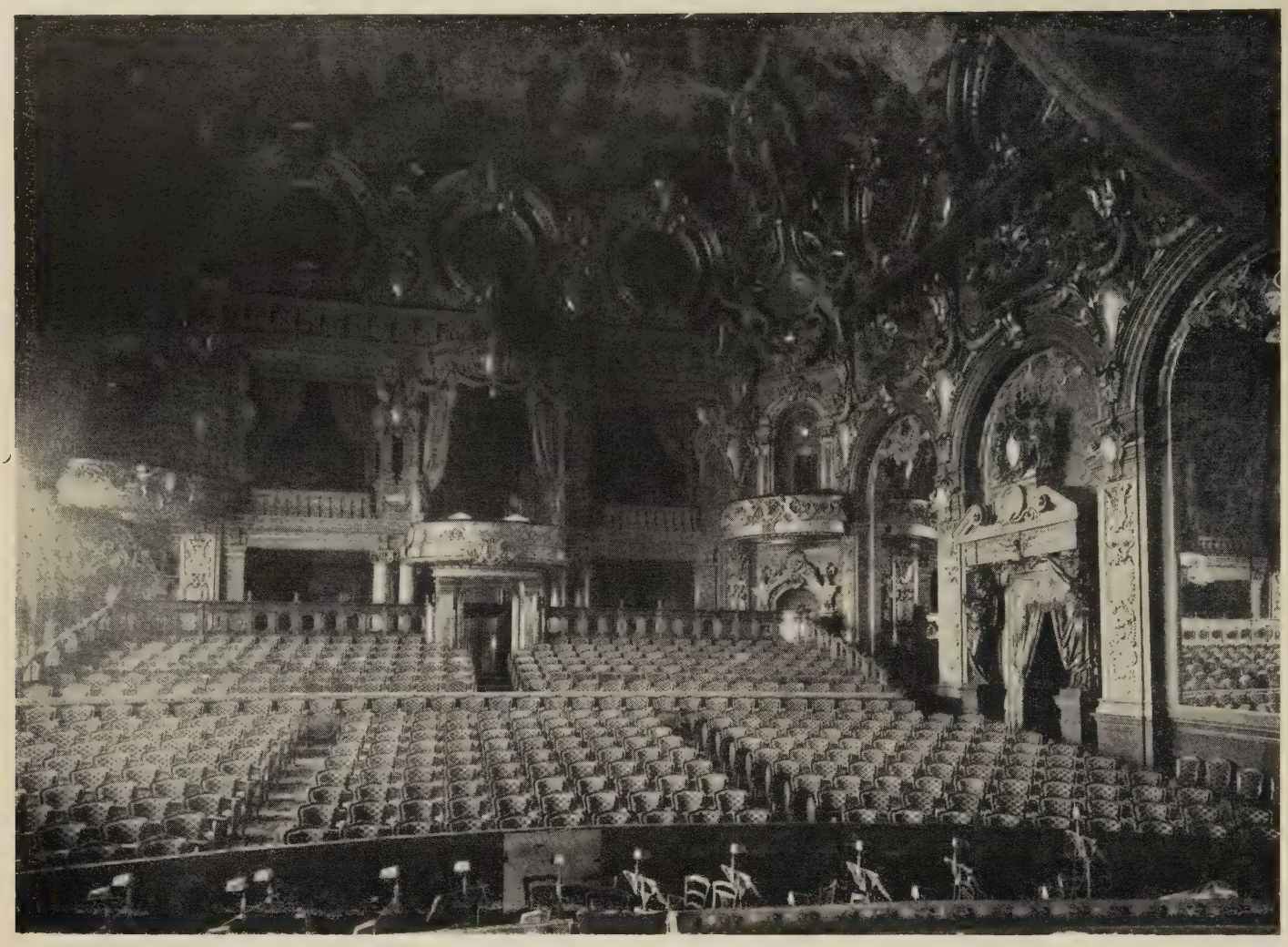
If, as I fervently hope, by the time these words appear *Cranks* has found a home in one of London's commercial theatres, I advise, urge and implore you to give up waiting for Godot, or trying to force your way into the most undecided *Hamlet* since Hamlet, and to go and see *Cranks.*

C.A.B.

PLEASE COME SOON: *Marcia Ashton and Gilbert Vernon in a rather sinister number from* Cranks. *A girl yearns for her lover but when he arrives and dances with her, he turns out to be—death. This is one of the many unusual numbers in this excellent entertainment.*

Photo: Shaun Gordon

Mediterranean Cradle of Ballet



WHAT THE DANCER SEES: The auditorium of the Théâtre de Monte Carlo, designed by Charles Garnier, who also designed the Paris Opéra. The Royal Box is seen centre, flanked by other boxes for the Court and officials. Photo: Oggero

This year I intend to visit many European countries to see ballet in different theatres and to attend ballet festivals from Spain to Scandinavia. It is perhaps natural that my first port of call should be the theatre in Monte Carlo which has seen the creation of many of this century's most important works.

PETER WILLIAMS

DIAGHILEV, in his lifetime, brought off many a *coup*, but apart from his original Herculean task of bringing his company to Western Europe in the first place, his acquisition of the Théâtre de Monte Carlo as a winter headquarters was a move that must have had a remarkably advantageous effect on his company and its repertoire.

There is no doubt that atmosphere of the right kind is vital to creation and that a relaxing environment is essential to those who have to make these creations live. Everything about Monte Carlo inspires creation. Apart from anything else, the theatre itself is a perfect one for ballet.

It would be easy for the casual visitor to Monte Carlo to overlook the theatre completely, as it can only be found behind some imposing but anonymous doors in the main hall of the Casino. This theatre was built at the end of the last century to make Monte Carlo a cultural centre as well as to swell the profits of the Casino. Between the Acts of operas and ballets it is easy to visit the gambling tables at the adjoining Casino and even the pass-door is so situated that the stage staff can, if they wish, lose or make a fortune in the intervals.

Paris Opéra in miniature

The auditorium was designed by Charles Garnier, working in association with Schmit, the architect who was responsible for the architecture of the rest of the Casino. This miniature Paris Opéra, seating 600, was opened in 1897, when Sarah Bernhardt, who also created one of the sculptured groups near the terrace of the Casino, declaimed a poem eulogising Monte Carlo, specially written for the occasion by the poet Jean Aicard.

Today the theatre remains much the same as it was then. The auditorium is dominated by the Royal Box, used by the Monagasque Royal Family, on either side of which are other boxes for court and government officials. These take up the whole of the back wall of the auditorium and there are no other upper tiers.

The first impression this theatre makes is of extreme opulence, an impression in no way dissipated by familiarity. It is the perfect private court theatre and is unusual in that instead of being constructed in the 18th century, as most theatres of its type were, it embodies the best of late Victorian and early Edwardian theatre design.

Obviously no expense was spared—the elaborate decoration on the walls is encrusted with an even thicker layer of gold leaf than is the case at the Paris Opéra. The dome of the ceiling is formed of four allegorical panels—*Music* by Boulanger, *Comedy* by Lix, *Song* by Feyen-Perrin and *Dance* by Clairin. On each side of the proscenium are murals by Saintin and Monginot. All of these were famous and fashionable artists of their period.

In addition to this formidable array are sculptured groups by artists such as Gustave Doré, J. Thomas Chabaud, Gautherin and, as already mentioned, the great actress Sarah Bernhardt.

The acoustics of the theatre are as perfect as it would nowadays be possible to find anywhere in the world.

But if the front-of-house gives the impression of luxurious opulence, back-stage is a very different matter. Typical also of its period, this part of the theatre is a rabbit-warren of passages and staircases that make the maze at Hampton Court seem child's play. If it were not so well sign-posted, it would be possible to wander for days in the bowels of the Casino without getting to your destination. At the back of the stage are the star dressing-rooms, so small that in a large tutu it is almost impossible to

FROM THE ROYAL BOX (left): The stage with a performance by the Paris Opera Ballet.

DANCING IN THE SUN (right): The terrace of the Casino with Oleg Briansky (former member of Festival Ballet) rehearsing.

Photos: Maestri

turn round. In these hutches, Karsavina and Nijinsky dressed for the first performance of *Le Spectre de la Rose*, a ballet created in this theatre, not to mention innumerable other works which were first shown to the public in this Mediterranean cradle of ballet.

Ballet's slow start

It would, no doubt, have been easy enough to modernise the dressing-room facilities, but, for sentimental reasons, dancers invariably agree that it is fitting that conditions have remained as they were when the great artists of the Diaghilev Ballet appeared here.

Who can complain when, by walking through a door, it is possible to arrive on the terrace of the Casino with its palm trees, all-the-year-round flowers, and a magnificent view of the blue Mediterranean bounded by the slender arm of Cap Martin on one side and Italian mountains on the other? It is a setting we all dream of for ballet.

But ballet played a small part in the history of the theatre for the first 14 years of its existence when opera and drama were the principal entertainments offered. The theatre made a great name for itself in the world of opera and hardly a singer of note has not appeared there at some time or another in this century. True, there was ballet of a kind, but performances were fairly sparse and confined to condensed versions of Paris Opéra ballets such as *La Source* or *Coppelia*.

It was not until 1911 that ballet took its rightful place in the Monte Carlo year when the Diaghilev Ballet opened its first season there on April 6. Not only were the Russian dancers delighted at being in the sun after the cold of a St. Petersburg winter, but Diaghilev himself attached great importance to the first performance before a distinguished audience which included the Prince of Monaco. For although the theatre is controlled by the Casino, it is the reigning Prince who can have the final say as to what shall be given there. Fortunately the company had a great success and everyone was delighted.

Fears unfounded

The success of this first night was mainly responsible for the theatre holding the unique position that it does today in the history of ballet. Many people, however, had their doubts about this success as the important *répétition générale* was marred by the death of the theatre's *régisseur*, Muoratori, who fell through a trap-door. Dancers, and Russian dancers in particular, consider such incidents to be a bad omen for any theatrical season. However, on this occasion their fears were unfounded as ballet continued to flourish in Monte Carlo for Diaghilev's lifetime and has continued to do so up to the present day.

In the now famous rehearsal room, situated in a basement at the eastern end of the Casino, Karsavina and Nijinsky rehearsed to Weber's music the ballet known as *Le Spectre de la Rose*. Both this and another Fokine ballet—*Narcisse* —were the first creations of the Diaghilev Ballet in a theatre which was to provide a stage for so many other creations in the 45 years to follow.

Tradition carried on

It was a habit of Diaghilev to invite certain distinguished people, including the Prince of Monaco, to come and view the final rehearsals of any new work and this custom has been carried on to the present day. The Prince of Monaco of that time was succeeded by Prince Louis II whose daughter, the Heriditary Princess Charlotte, played a great part in making Monte Carlo the winter headquarters of ballet. Her son and daughter, the present Prince Rainier and Princess Antoinette have carried on the tradition and just before Christmas, Princess Antoinette and her children attended a rehearsal of an English company, Festival Ballet, who now give regular seasons at the Salle Garnier. So is tradition, a most important factor in ballet, carried on.

(to be continued)

NEXT MONTH the story of Monte Carlo will continue with anecdotes connected with the many ballets created there, including ballets of the Diaghilev period, of Colone, de Basil's Original Ballet Russe, René Blum's Ballet Russe de Monte Carlo and, more recently, London's Festival Ballet.

ROYAL INTEREST (left): Prince Rainier talking to Anton Dolin after a performance. Julian Braunsweg, director of Festival Ballet, is between them.

Photo: Maestri

(Right): Prince Rainier's sister, Princess Antoinette, discussing a rehearsal with Liubov Tchernitcheva (ballet mistress of Festival Ballet) who was a Diaghilev star in the same theatre 30 years ago.

Photo: Oggero

CLASSICAL LANDSCAPE: The third—pastoral—movement from Mass ne's Symphonie Fantastique *reproduced for the Borovansky Ballet by Kiril Vassilkovsky in January* 1954. *Bruce Morrow as the Young Shepherd, John Auld as the Old Shepherd and Paul Grinwis (right) as the Poet.*

WITCHES' SABBATH: The finale of the Borovansky production of Symphonie Fantastique *for which William Constable designed the decor. This is one of the many works from the Ballet Russe repertoire which has been well preserved by this company.* *Photos: Hal Williamson*

Ballet Russe preserved

THE BOROVANSKY BALLET in Australia is the only company in the world whose repertoire consists mainly of works from Colonel de Basil's Original Ballet Russe. Unfortunately local choreographers get little showing.

NOWHERE in the world is the repertoire of the Ballet Russe as well perpetuated as it is in Australia by the large professional company, the Borovansky Ballet. It must be regretted, however, that there is not a single work by a local choreographer in its repertoire. *Aurora's Wedding* and *L'Après-Midi d'un Faune* are being presented again, and the newest production is still another revival.

This is *Francesca da Rimini*, which David Lichine has reproduced and personally supervised. The leading roles were taken by Jocelyn Vollmar as Francesca, Royes Fernandez as Paolo, Arvid Fibigs as Malatesta, and Frank Salter as Girolamo (the part Edouard Borovansky created in the first production). William Constable designed the sets and costumes and these were by far the best he had produced for some considerable time. Unfortunately, as with the company's recent revival of *Les Presages*, this ballet received a very mixed reception. If anything, it was just a little too colourful and, as no expense had been spared, a number of critics referred to it as a "Hollywood extravaganza" and "ballet in CinemaScope."

Lichine has also rearranged *Graduation Ball* and has made a number of personal appearances as the Cadet. His performance was tactfully described as "interesting." Shabelevsky, who is now dancing with the company, has fared better, and he has been much praised for his exciting interpretation of Petrouchka.

At the moment, Lichine is busy preparing a full-length version of *Casse Noisette* for the Christmas season. Peggy Sager, without exaggeration, one of the strongest classical dancers in the world today, is at the very top of her form and will appear as the Sugar-Plum Fairy with Royes Fernandez as her Cavalier.

Before he leaves Australia, Lichine is to produce a new ballet. He has chosen a Spanish theme and entitled the work *Corrida*. The principal roles will be taken by Kathleen Gorham, Paul Grinwis and Olga Purves. A full-length version of *The Swan Lake* is expected to be presented early in the new year.

From time to time the Borovansky Ballet has been forced to disband due to a shortage of theatres. The present company has been in existence for exactly two years playing in the Australian capital cities and the larger New Zealand towns. When one considers the vast distances involved, this is a tremendous feat.

Although there are small groups in each state, the company is now without professional competition. Hugh Hunt, director of the newly-formed Elizabethan Theatre Trust, has realised that as far as the ballet side of the Trust's activities is concerned, the company easily reaches the standard required.

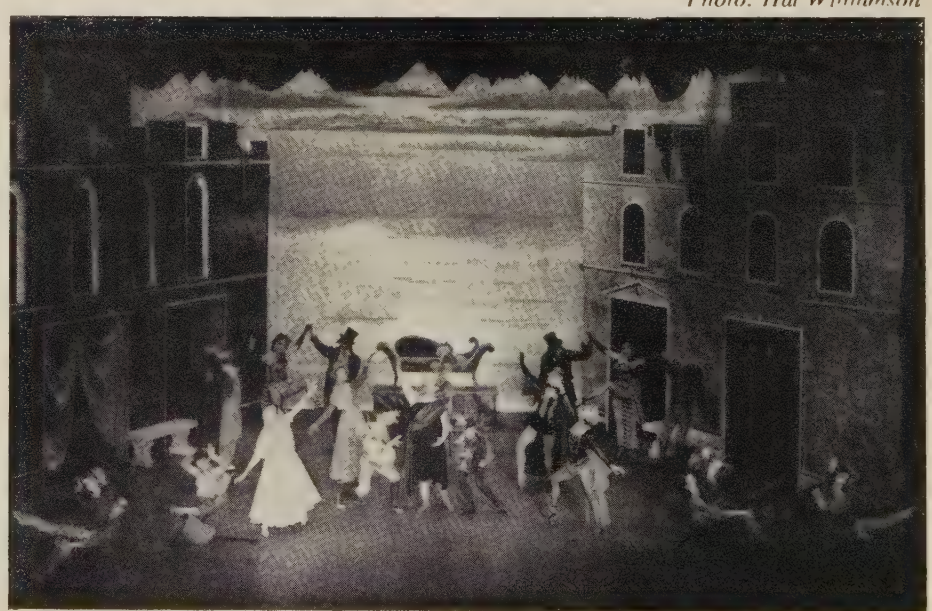
A few months ago there was a paragraph in *The Stage* which mentioned the possibility of the Borovansky Ballet visiting the Edinburgh Festival. Economically, this would be quite impossible, but if such a visit could be arranged it would be interesting to see the British ballet public's reaction; there can be few people here who can fairly estimate the standard of this company, the largest in the Southern Hemisphere.

Charles Edwards

DEVILS LET LOOSE: A scene from Paul Grinwis' Los Tres Diabolos, *first given by the Borovansky Ballet at the Empire Theatre, Sydney, in October,* 1954. *Music by Offenbach and designs by Elaine Haxton.*

Leon Kellaway (centre) is Lucifer. The three devils are Vassilkovsky, Grinwis and Auld. Kathleen Gorham and Raymond Trickett are in other principal roles.

Photo: Hal Williamson



A new Widow

The Merry Widow, a revised version of _Vilia_, was first given at the Lyric Theatre of Chicago on November 16 and at the Broadway Theatre, New York, on December 20. Choreography by Ruth Page. Music by Franz Lehar arranged and orchestrated by Hans May and Isaac Van Grove. Scenery and costumes by Rolf Gérard. Production by Hassard Short.

PRINCIPAL CHARACTERS

Sonya, the Merry Widow	ALICIA MARKOVA
Prince Danilo, Heir to the Marsovian Throne	OLEG BRIANSKY
Baron Popoff, The Marsovian Ambassador	BENTLEY STONE
Baroness Popoff, his wife	SONYA AROVA

Photographed by Maurice Seymour

LAST month's DANCE & DANCERS carried a report of Alicia Markova's great success in Chicago in Ruth Page's *The Merry Widow*, which was a highlight of the Lyric Theatre season there. The *new* news is that Markova had an even greater triumph in the same ballet in New York in a special pre-Christmas week season at the Broadway Theatre. This engagement of the Ruth Page Ballets, under the aegis of S. Hurok, featured Markova as guest star in *The Merry Widow* with Miss Page's *Revenge* sharing the bill at every performance.

Since both *The Merry Widow* (for Festival Ballet) and *Revenge* (for Les Ballets des Champs-Elysées) are already familiar to European audiences, it is unecessary to detail the choreography at length nor is there need to further describe the superlative decor and costumes provided, respectively, by Rolf Gérard and Antoni Clavé. However, it must be added at once that the *corps de ballet* of the Chicago Ballet Company gave immediate proof that they were indeed the nucleus for an extremely promising and engaging new company. Oleg Briansky, Sonia Arova, Bently Stone, Barbara Steele and Kenneth Johnson each made a strong impression, as did guest Ruth Ann Koesun, who appeared as Leonora in *Revenge*.

As far as the general public and the dance press in general was concerned, the focal point of the engagement was Markova as the Merry Widow. A most distinguished first night audience turned out in force to welcome Markova in her first New York appearance since her now historic performance of *Giselle*, danced last spring with Erik Bruhn in Ballet Theatre's Fifteenth Anniversary Season at the Met. Though some may have doubted this ballerina's choice of such a featherweight role, they were soon convinced of their error and joined in the prolonged cheers which greeted her curtain calls.

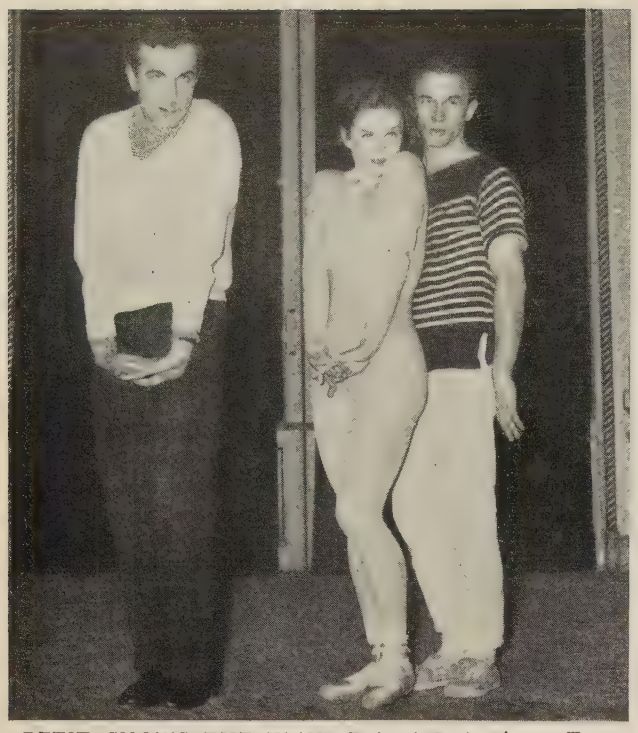
Here, for a change, was a wonderful new portrait fully delineated and enriched by this artist's great powers. Cast strictly against type, Markova was a delight in the role, being both sophisticated and completely alluring in a series of wonderful costumes. Her sense of high comedy was given ample rein and her dancing was impeccable—fast, light, deft—and she was completely captivating. As one enthusiastic first night member of the audience put it, "the opportunity to see Markova as *The Merry Widow* is the nicest Christmas present Sol Hurok could give New York." One only wishes that Markova's legion of admirers in Britain could see colour portraits of her in Karinska's vermillion gown and feather head-dress and in her rose-trimmed frothy white dress that was set off by black lace mittens and an enormous, rose-bedecked black picture hat.

Arthur Todd

TRADITIONAL HAT: Alicia Markova as Sonya in the hat which it has almost become a tradition that the Merry Widow should wear in the first Act.

FIRST-ACT COSTUME: Markova in the opening scene. Her costume was designed by Rolf Gérard.

GOING GAY: Markova in the second-act costume from The Merry Widow. *It is possible that this production may tour America.*



PETIT SHOWS THE WAY: Roland Petit shows Tessa Beaumont how to stand while they rehearse his Les Belles Damnées *for the present season of Ballets de Paris which opened at the Théâtre des Champs-Elysées in late December (to be reviewed fully next month). With Tessa Beaumont is Buzz Miller.*

THE DE CUEVAS NURSERY: Dancers of Le Grand Ballet du Marquis de Cuevas with their children.
FRONT: (left) Rosella Hightower and her daughter Dominique Monet (nine months). (Right) Marjorie Tallchief and her twins (three years). BACK: (left) Hélène Sadovska and Anne (18 months). (Right) Helga Monson and Svetlana (15 months). Photos: Lido

curtain up!

Honour for Margot

ON New Year's Day, everybody interested in ballet and in the progress of British ballet in particular, was delighted to learn that the Queen had conferred the honour of Dame of the British Empire upon Margot Fonteyn. An honour not only to Fonteyn herself, but a sign of the high position which British ballet has now achieved in comparatively few years.

Margot is therefore the first dancer still at the height of her dancing career to have been thus honoured. The other two Dames of ballet—Dame Adeline Genée and Dame Ninette de Valois—both received their titles after their actual dancing days were over.

There cannot be anyone in the world who does not feel that Fonteyn deserves every honour that is conferred upon her. Although but a child when British ballet was struggling for breath, it has been she who finally convinced the world at large of the worth of the company she represents.

On the night of January 1, Fonteyn was appearing at Covent Garden in *The Swan Lake*. The crowd that packed into the opera house to welcome her applauded her every entrance. At the end she took a call by herself on the stage and was greeted by the kind of roar which is more usually associated with an exciting football game. She made no speech but later, after the curtain had finally fallen, she said a few words to the company. Typical of her, she mainly thanked *them*.

New and old from Ashton

ASHTON's new ballet *La Péri*, first creation of the Wells jubilee year, is expected to take the form of a long and intricate *pas de deux*, probably for Fonteyn and Somes. It will not be Ashton's first use of the well-known music by Dukas: a production with Markova in the title-role was one of his early works for the Ballet Club. There was a suggestion that this would be revived for Markova and Dolin in 1950, shortly before they re-organised their concert group into the full-scale company which is now Festival Ballet, but this was abandoned because of Markova's illness.

As with Ashton's other post-war treatments of music he had used earlier (*Valses Nobles et Sentimentales* and *Vision of Marguerite*), the new ballet will be a completely fresh work, not a revival or adaptation of the earlier production.

It has just been announced that, for the special 25th Anniversary Performance of the Sadler's Wells Ballet in May, Ashton's *Horoscope* is to be revived. This is good news because, not only is it a ballet that should never have been allowed to leave the repertoire but it is a splendid memorial to Constant Lambert who composed the music and Sophie Fedorovitch who designed the decor, both of whom played a vital part in the early years of Sadler's Wells.

Collect from your friends

SOME regular ballet-goers, unable to afford a large contribution to the appeal for funds for Ballet Rambert, have, we hear, held collections among their friends and forwarded the proceeds. This is an excellent idea which might be copied by others. The need for donations will remain for some time, and further collections at regular intervals (why not one to mark the production of every new ballet by an English company?) would be valuable.

A further helpful idea, in view of the fact that Ballet Workshop are renewing the subscriptions of all members for a further year without charge, would be to send the money saved through this to the appeal fund. Ballet Workshop's decision was made because of the very few programmes it was able to present last year, but it hopes to resume activities shortly.

First Canadian visitor

IT is good news that the National Ballet of Canada is to visit Britain during 1956. Despite its grand name, this is a young and modest company, but one which seems destined to grow on the same lines as the Wells developed during the 'thirties. Its director, Celia Franca, will be remembered here as a popular member of the Wells before the transfer to Covent Garden, and later as ballet mistress of Metropolitan Ballet, with which troupe the Canadian company's *premier danseur*, David Adams, was once a soloist. The National Ballet will undoubtedly have the same appeal for English audiences as did the lamented Metropolitan company. The company will probably be seen at Sadler's Wells during the late summer.

No nighties at the Opera

WE hear that Liane Daydé, chosen to play Juliet in Lifar's new 80-minute version of the Prokofiev *Romeo and Juliet* at the Paris Opéra, has objected to the costume proposed for the bedroom scene. She feels, according to one newspaper report, that she ought not to wear what is, in effect, just a flimsy nightdress on the stage of the Paris Opéra. She should try simply *not* wearing it—she might even be offered a star contract at another famous Parisian theatre!

A modern Romeo

ANOTHER *Romeo and Juliet* is planned in America. The talents of the choreographer, Jerome Robbins, and of the composer, Leonard Bernstein, who collaborated in *Fancy Free* and *The Age of Anxiety*, might seem hardly suited to such a theme. But theirs will be a modern musical based on the old theme, set in Manhattan and with the characters as members of a street gang. Any resemblance to any other version should be entirely coincidental!

Stardom through suffering

TO dance an exhausting full-length role for the first time must be nerve-wracking enough, but to dance it suffering from soft-corns, a menace to any dancer's feet, must be agony such as we do not care to contemplate. This is what Marilyn Burr was suffering from when she first danced the title role in Beriosoff's full-length *La Esmeralda* in Monte Carlo on December 26.

Nobody in the audience would have suspected that Burr was experiencing great pain while dancing through such exuberantly energetic *soli* and *pas de deux*. She came through it all with flying colours and won for herself a glowing press, as well as being the main topic of conversation in the hotel foyers and bars for some time afterwards.

The rapid rise to fame of this Australian dancer has been one of the most interesting features of the Festival Ballet performances over the past few months.

Give and take

FAIR exchange is no robbery and it is doubtful whether Ballet Rambert or the Sadler's Wells Theatre Ballet have much cause to complain about the recent swop of principal male dancers that has taken place.

Alexander Bennett, principal male dancer of Ballet Rambert, has joined the Theatre Ballet and David Poole, one of the Theatre Ballet's pillars of strength for many years, will head Rambert's company. Bennett should benefit from the competition he will come up against in his new company, while Poole should find in the Rambert repertoire many roles ideally suited to his remarkable dramatic talent.

Readers will be happy to know that Mary Munro has returned to Rambert as a principal dancer. One of the most popular dancers of the company two years ago, she left to dance with Festival Ballet on its trans-American tour. When the company returned to Europe she married and since then has danced very little. Her return to ballet is all the more welcome in that it was with Ballet Rambert she had the roles that suited her best.

The ubiquitous Dolin

DANCERS who complain about gruelling tours should take a lesson from Anton Dolin. At an age when many people are thinking of retiring—and he has not the slightest intention of retiring for many years—a hectic programme of engagements keeps him tracking backwards and forwards across the world.

Before Christmas he went to Holland to mount *Giselle* for Sonia Gaskell's company, then to Belgium to appear in his own production of *Giselle* in Brussels. Next, to Denmark to mount his *Pas de Quatre* and dance in its first performance at the Royal Danish Theatre in Copenhagen. As well as all this, he has also managed to appear with Festival Ballet on its Provincial tour.

Nineteen fifty-six opened for him with a bang, with a crowded programme that must have broken all his former records. On December 30 he appeared as St. George in *Where the Rainbow Ends* at the Royal Festival Hall, London. On December 31 he flew to Monte Carlo and appeared with Festival Ballet in *Swan Lake* in the evening. On January 1, he danced Albrecht in *Giselle* at a matinee in Monte Carlo, boarded the Blue Train immediately after, arrived in Paris at 9 a.m. the following morning, boarded a plane and flew back to London in time to appear as St. George at the 2.30 matinee at Festival Hall.

Farewell to Miller

ON December 20 Patricia Miller and Dudley Davies had their family circle enlarged by a boy. His name is Carey and he weighed, on arrival, 7 lb. 13 oz.

Patti and Dudley, who until recently were leading dancers with the Sadler's Wells Theatre Ballet, return to South Africa in March, where they will join the teaching staff of the University of Cape Town's Ballet Faculty. Their presence in this country will be sorely missed. Filling in time until March, Dudley Davies is at present dancing with the Covent Garden Opera Ballet.

NEW BALLET BABY: Patricia Miller and her husband Dudley Davies leaving University College Hospital with their son, Carey McNay, born on December 20.
Photo: Central Press

JON WAKS

THE real success of any ballet company lies with the *corps de ballet*. The greatest stars in the world amount to little if they are not given the right support from the *corps*. As well as being good dancers, the members of this essential body have to be loyal to their company and have a great understanding of the art of ballet and their own position in it.

From its outset, Festival Ballet has been lucky with its *corps de ballet*. Possibly due to Dolin's influence, they seem to "give" more on stage than most other companies; off-stage they are always well-behaved and on unusually friendly terms with each other.

One of the best examples of what a good member of the *corps de ballet* should be, was Jon Waks. Born in Winnipeg, he trained with and was a member of the Royal Winnipeg Ballet. He came to England and shortly after his arrival joined Festival Ballet. His sudden death in Monte-Carlo on the night of January 30 was a serious blow to Festival Ballet, then enjoying a very successful season there. He returned to his flat after the performance to write some letters and was found dead there several hours later. The post-mortem revealed that, unknown to him, he had a weak heart.

happy birthday to...

		Feb.
Colleen Kenny	Canadian National Ballet	12
Maryon Lane	Sadler's Wells Ballet	15
Judith Dornis	Canadian National Ballet	16
Richard Ellis	Teaching in Chicago	19
Gerd Larsen	Sadler's Wells Ballet	19
Wolfgang Brunner	Festival Ballet	22
Alexander Grant	Sadler's Wells Ballet	22
Solange Golovina	De Cuevas Grand Ballet	24
Todd Bolender	New York City Ballet	27
Yvonne Cartier	Sadler's Wells Theatre Ballet	27
Grace Greenway	Teaching	27
Mireille Le Febre	Cabaret in America	27
Brooks Jackson	New York City Ballet	28
		Mar.
Anthony Burke	Teaching	1
Earl Kraul	Canadian National Ballet	5
Dorothea Zaymes	Sadler's Wells Ballet	6
Maurice Metliss	Festival Ballet	8
Sheilagh Henderson	Royal Winnipeg Ballet	9
Tamara Karsavina		10

NOT FORBIDDEN AFTER ALL: After the first night of Tannhäuser, *Kenneth Macmillan, who choreographed the ballet scenes, was asked by a daily newspaper whether the Lord Chamberlain had seen the ballet—as it was something the Folies-Bergère would not dare to put on—and why had Covent Garden forbidden it to be photographed?*

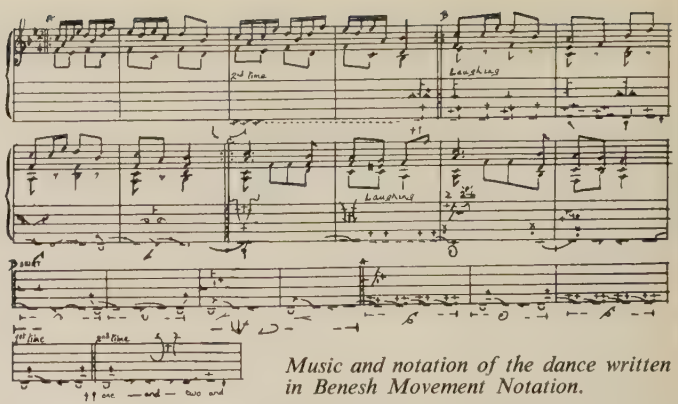
The truth is that Covent Garden could not find the time for a ballet photo-call during the rehearsal period, but here is a picture of Gilbert Vernon and Julia Farron in the Bacchanale.
Photo: Houston Rogers

Czech polka

by BARBARA VERNON and JOHN GREGORY

Illustrated by Wolfgang Hainisch

This series of Character Dances, arranged for stage or studio, is adapted from authentic sources, using the styles and idioms of the national dances concerned.



Music and notation of the dance written in Benesh Movement Notation.

A SOLO dance for a girl. The music of this dance is called *The Gypsy Piper*, and bubbles with vitality and merriment. It is characteristic of the gaiety and charming abandonment of the Czech polkas.

Entrance: upstage left or right. On the 7th bar of the first musical phrase run on a few paces and take up position centre stage. (Music A).

Stance: body upright, weight on left leg, right leg on half toe in front in 3rd position. Hands on hips, wrists pressing downwards. Head looking over right shoulder, which is slightly forward. (Fig. 1).

(1) Bouncing on place (Music B, bar 1). A pulsating movement of the whole body rising and lowering with bending of supporting knee. It is the danced expression of a rippling laugh. The movement is executed twice (Fig. 1).

Toe and Heel Touch (Music B, bar 2). The right leg (turned in) glides out to the right (4th position) and toe touches floor. Simultaneously the right shoulder is brought forward (Fig. 2). With a small bounce, body turns a quarter turn to the right as right leg is lifted to touch heel on floor. Left shoulder swinging forward, and head turned towards it (Fig. 3).

Polka Step (Music B, bars 3 and 4). Extending right foot forward in the air, arms outstretched (Fig. 4). Step, together, step hop, forwards, diagonally to right. (*Analysis:* Step right foot forwards; close left foot 3rd position behind, step forwards on right foot, hop on right foot with left foot picked up on ankle behind.) (Fig. 5). Step, together, step backwards diagonally to left. (*Analysis:* Step back on left foot, close right foot 3rd position in front. Step back on left foot). Hands returning to hips. (Fig. 1).

Repeat Whole Movement of Section 1.

(2) Small Spring Backwards (Music C, bar 1). With feet together (6th position) with body inclined forwards, arms raised and outstretched (Fig. 6).

Bouncing on Place (Music C, bar 2). Rising on half-toes, step to the side with right leg (2nd position) returning hands to hips. Two bouncing movements lowering heels and bending knees. Again an expression of laughing (Fig. 7).

Extended Turn (Music C, bar 3). Step forward on right heel (toe turned upwards), leg fully stretched, and turn to the right, arms outstretched, left leg picked up behind with bent knee (Fig. 8). Complete turn (Music C, bar 4) by lowering ball of foot, and springing gently forwards to make three soft stamps on the whole foot—left, right, left—and with arms forward rounded at waist level (Fig. 9).

Repeat Whole Movement of Section 2 to the Left.

(3) Polka Step Turning. (Music B, bars 1 and 2). With a half-turn to the right, step right leg, close left leg, step and hop right leg, picking up left foot to ankle. Continue with another half turn to right, step left leg close right leg, step and hop left leg, picking up right foot to ankle hands picking up skirt with elbows wide.

Hop, Step, Together. (Music B, bars 3 and 4). Travelling sideways and continuing the circle, hop on left leg (Fig. 10), step side on right, close left leg to right leg. Repeat same movement. Right arm rounded in front of chest, left hand remains holding skirt.

Repeat Whole Movement of Section 3 Travelling in a Circle Clockwise.

(4) Smooth Circular Walk (Music A, bars 1 and 2). Travelling diagonally downstage left to right, four walks in small circle—right, left, right, left—stepping on whole foot, with knees well bent, body inclining to the right. Right arm rounded in front of body, left arm open to the side (Fig. 11).

Hop, Step, Together, Turning on Spot (Music A, bars 3 and 4). Hop left (Fig. 10), step right, close left. Repeat hop left, step right, close left, in both cases making a half or full turn.

Dance Whole of Section 4 Four Times.

In the last repeat, after the four walks hop on left leg, step right, close left leg, step right, *coupé* left leg, throwing out right leg to touch heel on floor (4th position). Hold pose with weight of body over left leg, knee bent and with arms thrown outwards and upwards (Fig. 12).

Ten Years Ago

(continued from page 9)

provides unrivalled opportunities for the ballerina as well as for the supporting soloists. It is a showpiece that can only show a company worthy of presenting it to its best possible advantage.

After the opening night of *The Sleeping Beauty*, a nation starved of beauty for over five years began to realise that the Sadler's Wells Ballet had become an important artistic factor in its midst. With the development of the company came the development of its ballerinas. Heading the group was Margot Fonteyn, followed by Moira Shearer, Pamela May and Beryl Grey.

It is not a slight to the rest of the dancers to say that it has been the deserved popularity of Fonteyn that has brought the company to the exalted position it now holds. But it should never be forgotten that it has all been made possible because of the master-plan of Dame Ninette de Valois, nor that owing to the work and co-operation of Alicia Markova and Anton Dolin in the early days of the company, the Vic-Wells Ballet achieved recognition from the very start, even if only with a then very limited audience.

The international fame of Sadler's Wells dates back to their first appearance at the Metropolitan Opera House in New York in 1949. From that time on, the company and its stars have become household words to millions of people everywhere.

As well as the past 10 years setting the seal on British ballet and on Sadler's Wells in particular, the Royal Opera House itself has, at the same time, been restored to its rightful position in the world. The arrangement with Boosey and Hawkes finished in 1949, and in the same year the Ministry of Works negotiated a 42 years' lease with Royal Opera House, Covent Garden, Ltd., a non-profit-distribution company incorporated on April 1, 1950, with Viscount Waverley as chairman. This organisation is now responsible for the management and full maintenance of the Opera House —with the exception of the roof and timbers.

This first decade of a re-born opera house and the establishment of a great British ballet company has certainly added an important chapter to the history of the arts in Britain.

Farewell to Van Praagh

[Photographed by Jas. D. O'Callaghan

On December 17, the Sadler's Wells Theatre Ballet said farewell to their assistant director, Peggy van Praagh, at a party after the performance at the Olympia Theatre, Dublin.

SPEECH: Peggy van Praagh (centre) acknowledging the applause after having been introduced by Dame Ninette de Valois (right). Left, Michael Boulton and Leo McCabe the director of the Olympia Theatre.

A TOAST: Peggy van Praagh with Pauline Wadsworth. Married to one of the company's male soloists, David Gill, Wadsworth was one of the founder members of the company and is now its ballet mistress.

GIFTS: Van Praagh gives each of the company a gift from the Christmas tree. Here she is giving a present to Dorinda Brown. Father Christmas is Donald Ross, the company's manager.

PAS DE TROIS: Peggy van Praagh between the two present principal male dancers of the company—Donald Britton and Michael Boulton.

CIGARETTE FOR A DUCK: John Lanchbery, the company's conductor, gives a cigarette to the toy duck which was a gift to his daughter.

THE PRESENTATION: John Lanchbery fastens on the Queen Anne necklace and earrings which were the company's parting present.

ON December 17 at the Olympia Theatre, Dublin, the young company which has won honour and respect during the last ten years for British ballet in Britain, the United States, Africa and Europe assembled to take leave of Peggy van Praagh, who has played a principal role in its creation.

A few minutes before the above pictures were taken Peggy van Praagh had stood for the last time on the stage where the Sadler's Wells Theatre Ballet had danced under her guidance, a small figure in a red dress, obviously moved and a little overwhelmed by the ovation which greeted her, occasionally glancing into the wings for Dame Ninette de Valois who had generously ceded the stage to her, before making her farewell speech.

Now, at the party in her honour, the company give her a Queen Anne necklace, earrings and ring to be their memento; and she in turn gives each dancer a gift from the Christmas tree.

If you ask Peggy van Praagh what have been the highlights of her ten years with the Theatre Ballet, first as ballet mistress under Ursula Moreton, then as assistant director under Ninette de Valois, she will tell you about the company's American tour in 1951 when 67 cities were visited in 27 weeks, the honour of taking the company to represent Britain at the Cecil Rhodes Centenary Celebrations in Rhodesia in 1954 and especially the brilliant, triumphant first night in Johanesburg which began the company's South African tour.

And if you ask her about the lowlights, the difficult moments, she will forget that these moments were also triumphs of her own leadership and tell you of the fire one Wednesday night in 1949 at the Theatre Royal, Hanley, which destroyed the scenery and costumes of nine ballets but did not prevent the company continuing their tour at Hull the following Monday with a completely new programme prepared in the meantime. She will mention the day on the American tour when she saw the bus in front of her, carrying all the dancers, nearly turn over after a collision. There was also the time when the dancers, the assistant conductor and herself were gassed by a defective heater in a Wolverhampton rehearsal room a year ago. Seventeen of the dancers were taken to hospital at four o'clock in the afternoon and, though the show went on three hours later with only four dancers still detained, many were too weak to dance all their roles. Yet no one in the audience suspected what had happened.

These incidents are only part of a story which begins on Boxing Day, 1945, with the young Company dancing the ballet in *The Bartered Bride*. The first full evening of ballet came on April 8, 1946.

After this came five years of hard, slogging work, classes, tours and the invaluable gift of opportunities to young choreographers and dancers before the company was ready to visit America. Here, under Peggy van Praagh, it won the recognition it deserved as a company in its own right, no longer "junior," but a group of dancers with a style, a repertoire and an approach that was different and their own. Next came London seasons, Provincial tours, tours of Europe, Rhodesia and South Africa, culminating in the position the company now holds as the permanent touring representative of the Sadler's Wells in the Provinces.

During all these years the company has been, and still is, the "university" of the Sadler's Wells organisation, with Peggy van Praagh as the "professor" and Ninette de Valois as the "chancellor." Up to the end of 1955, that is to say in a short decade, it has mounted the works of 16 present-day choreographers, of whom only four were previously established. At least two of the new 12 are the choreographers on whom we shall depend in the future.

Most of the young dancers of promise at Covent Garden today have passed through this "university." Selected by Dame Ninette from the Sadler's Wells School, they have been trained and guided by Peggy van Praagh during the most formative period of their careers.

Few people give proper credit to the Theatre Ballet for everything it has produced since 1945. Much of this achievement is due to the fruitful de Valois-van Praagh partnership, which may now be continued in other ways. If it is made possible for Peggy van Praagh to develop her role of overseas producer for the Sadler's Wells it may be that national ballet companies of other nations will one day have to acknowledge, as we do now, their debt to her as a teacher and producer.

A SUPERB LP RECORD

"Produced in collaboration with the Pavlova Commemoration Committee and with Efrem Kurtz, Pavlova's musical director for many years, as conductor, the record gives an admirably chosen and representative selection of ballet music from her large repertoire.

The whole of one side is devoted to the four orchestrated Chopin pieces to which Pavlova created *Autumn Leaves*, her only serious essay in choreography except for several divertissements. She apparently associated this pathetic story of a chrysanthemum, temporarily rescued from the cruel autumn wind by a poet who abandons it to die alone and forlorn, with a romantic episode in her own life, and she was always deeply moved whenever she danced it. . . .

The second side begins with Lincke's *Glow-Worm Idyll*, which deserves its place as one of the most popular of the slighter pieces with which Pavlova endeared herself to her audiences. Less familiar, but of more substantial worth, is a *Russian Dance* by Tchaikovsky, the music for a spirited character solo. This is followed by a deeply affecting performance of *Le Cygne*, given as a 'cello solo with a harp accompaniment only. Then comes the *Automne Bacchanale* from Glazunov's *The Seasons*, excitingly played; and finally the *Rose Adage* from *The Sleeping Beauty*.

Performance and recording on both sides are everything that could possibly be wished for. No praise would be too high for Kurtz's glowing direction, the performance making each item an evocative and moving experience—yes, even the *Glow-Worm Idyll*!—and I am not exaggerating when I say that something of Pavlova's vital presence and artistry has somehow been conveyed so that you are conscious not only of a musical performance but of Pavlova still dancing, somewhere.

An informative programme note by A. H. Francks, and well-reproduced photographs of Pavlova in *Le Cygne*, *Russian Dance* and *Autumn Leaves*, on the attractively-designed sleeve, help to make the production a sincere and worthy tribute to the great ballerina."

DAVID HUNT — *writing in "Dance and Dancers", January, 1956*

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Two Great Russian Ballerinas

NEW BOOKS

A Legend in her lifetime

Pavlova, 1881-1931. Edited by A. H. Franks. (Burke, 12*s.* 6*d.*).

THE primary object of this book is to commemorate the twenty-fifth anniversary of the death of Anna Pavlova and to establish a composite but clear picture, both of the ballerina and the woman. With this in mind Arthur Franks has chosen contributors from among her friends and colleagues. These include Fokine, Novikov, Ram Gopal, Philip J. S. Richardson, Kathleen Crofton, Sol Hurok, Arnold Haskell and many others. There are some extracts from her own diary and last, but not least, the editor's introductory biographical study is interesting and comprehensive.

Franks is clearly an admirer. At the same time he is impartial in the treatment of his subject, and he has not fallen into the adulatory style that Victor Dandré adopted when he wrote her biography.

Perhaps Pavlova's worst fault was that she regarded herself as infallible and she was not noted for her ability to see another's point of view. She also disliked the threat of competition, but her personality and temperament demanded that she must be the dominating figure. To counterbalance these characteristics, she maintained an insatiable quest for improvement, she never ceased practising, and she was dancing throughout the world before audiences which were less conditioned to ballet than those of today. She was sometimes accused of bad taste (not always with justice), particularly in her selection of music. But even when descending to the depths of Drigo or Lincke, she was capable of imparting individuality to every role.

The volume contains many fascinating little character-sketches of Pavlova, and some interesting facets of her personality are presented for the first time. Arthur Franks' anthology provides ample material for her warmest admirers; much of why she became a legend in her own lifetime is explained, and much of the excitement of Pavlova's stage presence emerges. In fact, her life is so thoroughly documented here that it is possible to conjure up a vivid picture of her in one's mind.

The photographs are beautifully reproduced. As Haskell writes, "she posed magnificently, they are not merely records taken by the very latest in ultra rapid cameras." **E.C.M.**

Ulanova discusses her art

The Making of a Ballerina by Galina Ulanova (Foreign Languages Publishing House, Moscow, 3*s.* 6*d.*).

WHAT are we to think of Ulanova? Here is a dancer, universally celebrated and honoured, whom most of us have never seen. To write about her requires almost the same effort of imagination as it does to write about Marie Taglioni.

Almost but not quite, as we have often seen her image (now in black-and-white, now in the sumptuous tones of glorious Sovcolor) flickering at us tantalisingly from our cinema screens, until, like Florimund enchanted by a vision of his Princess, we would delightedly ask some Lilac Fairy to lead us on—yet it seems that Lilac Fairies have not the powers they had.

Films are a disappointing net in which to catch the art of the dance; its subtleties, its very spirit, slip through the clumsy mesh, leaving behind only its mechanics. However, something of Ulanova, the plasticity of her back, the sculptural poise of her whole body, and, above all, her quite wonderful tone-scale of dramatic expression, has been caught for us—at what we have missed we can only guess.

Dancers as a species are not generally remarkable for their powers of literary expression, even though the only consistently worthwhile writer on ballet in English happens to be one of the great ballerinas of the century. Ulanova is not perhaps so supremely articulate as Karsavina, but in the past she has shown a marked readiness to discuss in print various aspects of her art. In this recently published and beautifully illustrated booklet, *The Making of a Ballerina*, she describes her career and her own approach to ballet.

This extremely interesting and important essay serves as a companion piece to the picture we have formed of Ulanova from V. Bogdanov Beresovsky's book *Ulanova and the Development of Soviet Ballet*. The impression one carries away from both these books is of a dancer completely dedicated to her profession, a perfectionist completely absorbed in the development of her art.

If only certain of our Western dancers would bring the same powers of understanding to their dancing as Ulanova apparently brings to hers! She sees ballet not as an exercise of arms and legs but as a form of expression in which music and drama coalesce into visual beauty.

The more one reads of Soviet Ballet the more eager one is to see it. In some ways it seems strangely old-fashioned (and many in the West would appear already to have decided that it is artistically backward, having been cut off from the Fokine revolution), yet in other ways it excitingly promises to be the most highly developed ballet we can envisage. We must wait and see—meanwhile we can ponder on such

statements as Ulanova's, "While I favour greatly present-day themes, new ballet does not necessarily presuppose a contemporary setting and a modern theme," and wonder how many of our own dancers would have realised that simple truth. **C.A.B.**

Ballet stories for beginners

Ballet Carnival, by Margaret Crosland (Arco, 21*s.*).

IT sometimes appears as though as many people read about ballet as actually see it; certainly there seems no end to these impressive omnibus volumes purporting to tell the stories of the ballets. Indeed *Ballet Carnival* offers even more than most because according to the publisher's blurb: "Everything you ever wanted to know about the world of ballet will be found in the magnificent book you are now holding in your hands."

Miss Crosland does not live up to her publisher's fantasy (who does?), but her book can be recommended to young newcomers to ballet wanting a handy collection of ungarnished ballet synopses. The choice of works included is catholic and more imaginative than is usual in such books, while the photographs are unusually plentiful. In all, 162 ballets are included, and in addition there are 127 biographical sketches of dancers past and present, a glossary of technical terms and a list of recordings.

It should, however, be pointed out that *Ballet Carnival* is of very little use as a serious reference book. It rarely gives the dates of first performances, cast lists are not included, and the author has blotted her copybook with so many small mistakes (a casual search revealed more than a score) that the virtue of even her apparently virgin pages cannot be held as beyond suspicion.

The clinical approach

The Charm of Ballet, by George Borodin (Herbert Jenkins, 15*s.*).

THIS book, which from internal evidence seems to have been written about three years ago, is the work of a doctor who apparently knows a bit about psychology, much as a carpenter might know a bit about plumbing. By and large psychologists are as amiable a bunch of crazy mixed-up kids as one is likely to encounter, but it should be the solemn duty of the community to dissuade them from writing books. Given pen and paper they can normally write only jargon or platitudes.

In the course of his pompous and pretentious ramble, Dr. Borodin seeks to produce a theory to explain why ballets mean different things to different people. Apparently it depends chiefly on their memories, in support of which theory Dr. Borodin feels justified in devoting quite a considerable section of his book to an elementary psychological exposition of the thought processes governing memory.

To be fair to Dr. Borodin, sometimes he swoops down into his subconscious and pulls up a blinding truth. My favourite is: "Nevertheless, there are sound scientific grounds, deriving from physiology, biochemistry, and psychology, for maintaining that there is a fundamental difference between the sexes."

The author has an unfortunate habit of basing his arguments on false premises—for example he claims, quite absurdly, that present-day ballet critics are contemptuous of the memory of Diaghilev (which, in the first place, is untrue), and then the only young critic he goes on to cite is one who has practically given himself housemaid's knee grovelling at the master's feet.

Somewhere in this slim, but comparatively expensive volume, Dr. Borodin makes the very clever comment: "One can submit any thought, however trivial, to writing." One can—but is it always necessary?

C.A.B.

More fantasy than truth

Clown of the Gods, by Agatha Young. (Robert Hale, 12*s.* 6*d.*).

THIS improbable novel, set mainly in Paris and Vienna, seems destined to be the book of a film musical. In spite of the author's research and obvious appreciation of ballet, her efforts to evoke the atmosphere of the back-stage life of a ballet company are totally unconvincing. Here the central figure is that favourite character, the egocentric young genius.

This time a brilliant dancer who dances "as though demon-driven," and in the face of poverty, dramatic collapses on stage, an appropriate number of misunderstandings, unwise *affaires*, and a tragic marriage with a mysterious ballerina who arrives fresh from a convent (she wears a *Giselle* Act II costume for her wedding), rapidly becomes not only a *premier danseur* but a celebrated choreographer and the director of his own company at a time when Diaghilev was supreme.

This young man is maddeningly temperamental, and there is an unusually large amount of brooding, morbid soul-searching, torment and bitterness, plus a generous slice of back-stage intrigue. Nevertheless, neither he nor any of the other characters with their fantastic names emerge as human beings. **E.C.M.**

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NEW RECORDS
Reviewed by DAVID HUNT

The Clatter of Castanets

El Amor Brujo (Falla). Ines Rivadeneira (contralto), Madrid Symphony Orchestra (Pedro de Fretas Branco). *El Retablo de Maese Pedro* (Falla). Blanca Maria Seoane, Francisco Navarro, Chano Gonzalo, Théâtre des Champs-Elysées Orchestra (Ernesto Halffter). Ducretet-Thomson DTL93010. 12 in. 39*s.* 7½*d.*

IF only Pilar Lopez's recent excellent production of *El Amor Brujo* had had the benefit of so glowing a performance of the music as is given here, instead of the pallid accompaniment provided by the makeshift forces she had at her disposal at the Palace Theatre.

The Spanish players give an inspired account of the delightful score—which to my ears has far more of Spain in it than the French-influenced ballet Spanishery of *The Three-Cornered Hat*. The highlight of the performance is the wonderful singing of the *Cante Hondo* songs by Ines Rivadeneira in a rich tangy contralto which she uses with consummate artistry.

Written for a puppet opera based on an episode in *Don Quixote*, *Master Peter's Puppet Show* reveals Falla at his most self-consciously "arty" and attempting to reconcile, with varying success, three distinct musical styles, ranging from Mediaeval church music to borrowings from the march and waltz from Stravinsky's *L'Histoire du Soldat*. The music is enjoyably performed under Halffter, who studied the score with the composer. But I doubt if you will want to play this side as often as the magically evocative performance of *El Amor Brujo*.

Not so classic

Spanish Classic and Flamenco Dances. Inesita, with Juan Martinez (guitar), Pablo Miquel (piano). Nixa NPL18000. 12 in. 35*s.* 1½*d.*

INESITA is an American dancer whom La Argentinita, according to the sleeve-note, "declared emphatically" to be "one of the best interpreters of the Spanish dance that she had ever seen."

This oddly planned recording certainly gives ample evidence of brilliant footwork—the whole of one side is devoted to the sounds of incredibly agile, if unremittingly aggressive, *zapateado*, but made to sound by the recording as if beaten out in steel shoes against a concrete floor. The poor reticent Flamenco guitar accompanist hardly gets a look in.

On the reverse side, this time to sensitively played piano accompaniment, Inesita unintentially demonstrates, for an almost unbroken 20-minute stretch, just how exasperatingly monotonous the staccato clatter of castanets can be when played with little evident feeling for musical phrasing and dynamic subtleties.

Pungent Stravinsky

Les Noces. *L'Histoire du Soldat*—Suite. (Stravinsky). Ilona Steingruber (soprano), Margerite Kenney (mezzo), Karl Wagner (tenor), Eberhard Waechter (bass), Vienna Chamber Choir, Vienna State Opera Orchestra Chamber Ensemble (Mario Rossi). Vanguard PVL7009. 12 in. 39*s.* 7½*d.*

A COUPLING of two ballets which show Stravinsky at his most rewardingly inventive and which, when originally produced, were played with the musicians on stage with the dancers.

Les Noces, after *The Rite of Spring* in its day the most controversial ballet Stravinsky wrote for Diaghilev, was hailed by an enthusiastic minority as a masterpiece. Others found its weird and wonderful music, together with Gontcharova's striking black-and-white decor and Nijinska's angular, architecturally grouped choreography, more suggestive of a funeral than a rustic wedding. If the ballet as a whole was anywhere near as exciting and original as its music, its revival would surely shatter the ballet complacency of the 'fifties as effectively as it originally satisfied the craving for novelty of the 'twenties.

EL AMOR BRUJO: *The Danish ballerina Hélène Kirsova as Candelas in Leon Woizikovsky's version of Falla's ballet, produced before the war. Effective and colourful though this Ballet Russe production was, it was not nearly as authentic as Pilar Lopez's version, recently seen in London.*

Great pains have obviously been taken to make this recording a complete success, even to the extent of having the singers master the difficulties of the original Russian text, notwithstanding the composer's sanction of the use of translations. The four pianists and huge battery of percussionists acquit themselves of their intriguing role with precision and infectious relish, and the conductor has succeeded in infusing the complex and compelling rhythms with an appropriate sense of impersonal, ritualistic urgency.

That the unusually brilliant recording allows everything to be heard clearly and in proper balance is in itself no mean achievement—and how amazingly fresh and vital it all still sounds.

The same high technical standards extend to the instrumental suite from *L'Histoire du Soldat*, even though here the performance does not quite achieve the sparkle and zany exuberance of some I have heard. All the same, it made me wish again that John Cranko might yet be invited to produce here the version of this entertainment for narrator, actors, dancers and seven instrumentalists which he choreographed some years ago in South Africa.

Greco jamboree

Jose Greco Ballet, with Orquesta Zarzuela de Madrid (Roger Machado). Brunswick AXTL1074. 12 in. 39*s.* 7½*d.*

LIKE its predecessor, the record by the Jose Greco Company entitled *Danzas Flamencas* reviewed in December, this new one is recorded with a degree of realism which gave me the uncomfortable sensation that my room had been invaded by a stageful of wild-eyed Spaniards.

Stage atmosphere there certainly is in abundance—you can almost smell the grease-paint—but do not expect anything other than the musical and extra-musical sounds of a typical "Spanish ballet" performance.

Unlike the Inesita record reviewed this month, the accompanying stampings, finger-snappings, shoutings and castanet clackings give a completely convincing impression of an actual dancing performance—of a crowd of frenzied dancers having a whale of a time, not merely making noises in front of the microphone.

The number I enjoyed most was Greco's stunning *Zapateado* (to the well-known Breton music), danced with razor-sharp, dead-on-the-note rhythmic precision. The least successful of the nine items are the cabaret-style ballet, *Madrid, 1890*, which cries out more than the others for sight as well as sound, and the over-theatricalised, jazzed-up Flamenco bracket.

Irving's Sylvia

Sylvia—Selections (Delibes). Philharmonia Orchestra (Robert Irving). HMV CLP 1058. 12 in. 33*s.* 11½*d.*

THIS companion disc to Irving's recent *Coppelia* LP gives an equally generous helping from Delibes' captivating *Sylvia* music.

From the first Act we are given the *Scherzo of Faunes and Dryads* (No. 1), the *Pastorale, Le Berger* (No. 2), *Les Chasseresses* (No. 3), *Intermezzo* (No. 4a), *Valse Lente* (No. 6), *Scène* (No. 7), and the Finale (No. 8).

Then off to Orion's grotto in the second Act for *Pas des Ethiopiens* (No. 10), *Chant Bacchique* (No. 11) and *Scène et Danse de la Bacchante* (No. 12).

From Act 3 we have *Marche et Cortège de Bacchus* (No. 14), *Scène* (No. 15a), *Barcarolle* (No. 15b), *Pizzicato* (No. 16a), *Violin Solo* (No. 16b) and finally the Apotheosis, *Apparition d'Endymion* (No. 18).

With the exception of the evocative Prelude, nothing of any major musical value has been left out; and it is wonderful to have so much of the attractive score available to listen to at home whenever we wish.

The playing is considerably more polished than was the Covent Garden Orchestra's in the *Coppelia* performance, but although Irving's treatment of the music is enjoyable, he could hardly be said to distil the last ounce of charm from the score. Delibes' finest effects are of a more subtle and imaginative order than this performance, like those we hear at Covent Garden, would suggest to those who have never heard the music played as it should be.

However, the recording is tonally impeccable and free from blemishes of any kind and, all in all, the disc is excellent value and will give a great deal of pleasure.

NEXT MONTH

Look for the SADLER'S WELLS THEATRE BALLET Cover on the March issue of *DANCE AND DANCERS*.

Also in this number are: *Ballet in Italy Today* by UGO DELL'ARA—Pictures and opinions of *Romeo and Juliet* at the Paris Opéra—two new Roland Petit ballets by MARIE-FRANCOIS CHRISTOUT—Solov's *Soirée* and recent Balanchine works in America by ARTHUR TODD—More about Pavlova—Creations of Monte Carlo by PETER WILLIAMS. Many topical articles and news from everywhere.

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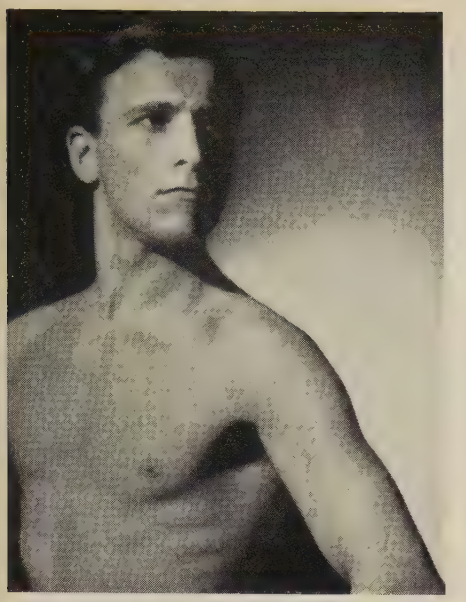

Photo: Gordon Anthony

Dancer of today

NORMAN DIXON

BORN in Northamptonshire. Trained at the Rambert School, joining the company in the autumn of 1949. *Became a principal dancer in* 1953.

Creations: Kangaroo in Carnival of the Animals; *Saint-Léon in* Pas des Déesses.

Principal Roles: Albrecht and Hilarion in Giselle; *Bouffon in* Casse Noisette; *Popular Song in* Façade; *Mephistopheles in* Mephisto Valse; *The Man She Must Marry in* Lilac Garden; *Cavalier in* Gala Performance; *Fifth Song in* Dark Elegies; *Waiter in* Judgment of Paris; Czernyana; *Valentin in* Bar aux Folies-Bergère; Simple Symphony; Plaisance; Fireflies; *Yellow in* Prismatic Variations; *Knave in* House of Cards; Movimientos; *Pluto in* Persephone.

THROUGHOUT the long life of her company Madame Rambert has consistently shown an ability to produce a particular category of dancer which, when all the more usual classifications fail, we may dub as Rambert soloists. A heterogeneous group, their one common, qualifying factor seems to be their excellence in portraying living characters. Norman Dixon, now one of Rambert's principal dancers, is a typical product of her system.

He joined the *corps de ballet* some years ago and has slowly worked through the company's ranks until today when he is dancing such parts as Albrecht. Although, as with all Rambert dancers, he has enjoyed the opportunity of dancing a wide variety of roles, strongly dramatic parts give his talents most scope. He is particularly effective in Tudor ballets, and is one of the finest of contemporary Hilarions.

With the same sense of period style and sincerity that make him a most promising Albrecht, he scored a notable success as Saint-Léon in Joffrey's *Pas des Déesses.* Despite his excellence as a partner his classical work as a whole is technically not entirely beyond reproach. During the last year, however, his dancing has gained considerably in finish, and there seems no reason why this improvement should not continue.

Dance and Dancers . . . . AT HOME

SADLER'S WELLS BALLET

Return home

IT is usual, when the Sadler's Wells Ballet returns from a long tour abroad, for everyone to say how tired they look. One feels it must be very depressing for the dancers to have this constantly pointed out.

For a change, it was not possible to make such a remark about the company when they opened at Covent Garden on December 31 after their recent trans-American tour.

It was not the fault of the company that the opening ballet, Fokine's *Les Sylphides,* seemed rather sluggish. The fault for this must be attributed to the conductor, George Weldon, who has recently been appointed ballet conductor at Covent Garden (Robert Irving has now been promoted to the position of musical adviser).

Beryl Grey, always a fine lyrical artist, gave a good *Mazurka* and *Pas de Deux* (with Chatfield) though she seemed at times to be rather too exuberant. The *Prelude* of Svetlana Beriosova realised most fully the original intention of Fokine in that these Sylphs should seem wraithe-like figures of a poet's imagination. Rosemary Lindsay in the *Nocturne* and *Valse* should make every movement flow naturally into the next; her *équilibre* is not good but it is nevertheless possible to cover this up on the stage.

Chatfield partnered well, though he should not give Grey's wings such a hearty tug; they should be gently fondled. His *Mazurka* variation is still a little too *staccato* but on the whole he is a noble dancer who is now a great asset to the company.

Apart from one fall, which frankly appeared more than avoidable, the *corps de ballet* were very good. This revised version by the Grigorieffs is a vast improvement in every way on the old and the lighting is now as good as one can expect.

Daphnis with Fonteyn

WHEN it was first given a few years ago, Ashton's *Daphnis and Chloe* never received its due from the majority of critics. Today it has become, and rightly, one of the most popular works in the contemporary Wells repertoire. It contains a role to which Fonteyn seems to give all her heart. Chloe is hardly a spectacular part but it can only be given by a great artist: it has many subtleties which only Fonteyn has so far realised. Again she brought tenderness and a plastic quality to the role and she was well supported by Michael Somes as Daphnis and, in fact, by the whole company. Anne Heaton was new to the role of the seductress, Lykanion, which she did well, though nobody has ever quite equalled Elvin, who created it.

SYLPHIDE FONTEYN: Margot Fonteyn in Fokine's Les Sylphides, *a ballet to which she has recently returned after several years. Photo: Felix Fonteyn*

The performance was accorded a great ovation at the end which it thoroughly deserved. It was sensitively conducted by Robert Irving.

The final work, *Homage to the Queen,* means little if it does not work up to a climax with Fonteyn as The Queen of the Air. On this occasion the part was danced by Pauline Clayden, rather off-form. The music of Malcolm Arnold, again conducted by Weldon, sounded as if scored entirely for brass band. Beriosova looked radiantly beautiful as Queen of the Waters and Linden showed promise as the Earth Queen, while Rowena Jackson did her best with the rather unrewarding Fire sequence. Shaw was right back to his old form as the Water Queen's attendant. **P.W.**

BBC TELEVISION

THIS IS SHOW BUSINESS

Given on November 23. Designer, Richard Wilmot. Choreography by Felicity Gray. Produced by Graeme Muir.

NOREEN SOPWORTH
and
ALEXANDER BENNET
with members of the Ballet Rambert

FOR Vic Oliver's last production of the year, Felicity Gray devised an insipid dance to Saint-Saëns' *Wedding Cake Caprice.*

Admittedly, it could be said that "it was what the programme needed," but choreographically the content was almost nil. It was performed on a large wedding-cake which seemed to have been left out in a snowstorm.

The cast coped adequately with what little they were asked to do. The only point in the production's favour was that it gave viewers a welcome opportunity of seeing some of Marie Rambert's dancers, who, since the Christmas of 1954, seem to have been sadly overlooked by those in authority at Lime Grove.

VIRILE RUSSIANS: Three soloists of the Moiseyev Ensemble in the opening number, Dance of Summer, *which the company gave on BBC television with great success on November 27.* *Photo: Paul Wilson*

MOISEYEV DANCERS

Given on November 27. Produced by Christian Simpson.

WE have come to regard the average folk-dance production on television as rather a bore—largely because of unimaginative presentation. But with this Russian dance company, Christian Simpson pulled off a technical *tour de force*, the programme amounting to one of the best dance productions of the year.

The cameras were used with great resourcefulness to provide some imaginatively-angled shots, those allowing a "bird's-eye" view of the dancers being particularly effective. The lighting plot was also well devised and went a long way to make up for the loss of colour.

Of the dances themselves, the opening was perhaps the most rewarding, *Dance of Summer*, in which a great gathering celebrates the engagement of a young peasant couple. This dance, with its huge cast, must obviously have been a producer's nightmare, yet it was brilliantly handled, with the spontaneous gaiety of the dancers making an infectious and irresistible appeal.

This was followed by an 8th-century Georgian dance for five dancers. Consisting of stark, rather primitive movements, this was not particularly interesting to watch. After a musical interlude played by an accordionist, we were treated to the *Football Match*, the weakest item on the programme. Although well presented, this seemed in television close-up an unnecessarily facetious type of entertainment, but much of this impression was no doubt due to the superfluously interpolated commentary on this occasion, by a noted BBC sports commentator. However, this was quickly succeeded by Sergei Svetlov's exciting one-man wrestling bout, a highly entertaining piece of theatrical buffoonery.

Lastly, a *Dance of Youth*, in which the whole company took part, provided a stirring finish to a most entertaining half-hour.

In the last 12 months, Christian Simpson has firmly retained the position of top television dance producer. **Nicholas Baker**

PILAR LOPEZ BALLET ESPAÑOL
in Flamenco Songs and Dances

Given on December 11. Produced by Margaret Dale. Designed by Clifford Hatts.

Dancers of Pilar Lopez Ballet Español with guitarist Luis Maravilla, and singer Roque Montoya.

THERE have been several television presentations of dancers from Spain, ranging from good to downright bad, but this performance was unquestionably the best. All honour therefore to Margaret Dale and to her designer and cameraman for this unqualified success.

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From a large painting of a bull, which immediately set the right atmosphere, the viewer was led into a hot, smoky and bustling café where gypsies sing and dance. The ever-turning fan on the ceiling gave a feeling of torpid heat, the guitarist and the singer smoked and drank. as did the habitués and out of this atmosphere the dances emerged as a natural sequence of events rather than as a series of set numbers.

The bulk of the programme was taken from the Flamenco suite known as *Andalucia Baila* with the omission of *Serranas* and the inclusion of Frederico Casado's *Farruca con Zapateado*. *Petenera* for Elvira Real and Ernesto Lapena, was followed by *Verdiales* for three couples.

The three solos by Casado, Paco de Ronda and Antonio Montoya were all excellently given and the company ended with the lively *Espanoleando*.

It was remarkable how the verve and artistry of this fine company projected on television. By the end one felt as though one had consumed glass after glass of sherry and inhaled the smoke of endless cigars, which says a lot for the production as an artistic entity.

The only sad omission was that of Pilar Lopez herself—she unfortunately had to leave England that day to supervise the company's debut in Brussels on the following evening.

Never were we conscious of the restrictions of the camera—no feet or heads chopped off! The camera concentrated on the dance; and when it was necessary to show a close-up of feet or heads, the camera only remained there for a few seconds so that the movement of the dancer's body as a whole was never obscured. Nor was there ever a feeling of a self-conscious "production," it was as though we were looking through the keyhole of a Malaga cafe at the busiest hour of the night when gypsies, primed with liquor, reveal their soul in dance.

The use of a dancer and choreographer to produce these television dance entertainments is proving to be of the utmost value in this new medium with its endless possibilities for bringing dance to millions. **P.W.**

STEPS INTO BALLET. 1

Commentary by Peggy van Praagh

Given on December 29. Music for the demonstration chosen and played on the piano by John Lanchbery. Produced by Naomi Capon.

The Ballet: *The Guardsman.*

Choreography by Gilbert Vernon. Designed by Douglas Smith. Music by John Addison. Played by the Melos Ensemble.

Dancers

DONALD BRITTON. MAUREEN BRUCE
JILL DENNING.

THIS was the first of three programmes designed to show the training of a dancer and the growth of a ballet. This series was televised in 1954 but because of its success it is again being presented in a revised form.

Due to Miss van Praagh's great charm and skill in combining informative instruction with entertainment, this was one of the most satisfying ballet programmes that have appeared for some time.

If anything, the demonstration of exercises (largely to illustrate the variations of the simple *jeté* and the *pas de bourrée* and the difference between ordinary movement and ballet movement) came off better than the actual ballet, *The Guardsman*, which concluded the programme. The music John Lanchbery had selected for the exercises was unmistakably appropriate.

Unfortunately, the ballet itself seemed to be cramped considerably by lack of space although Douglas Smith's decor did all that was possible to achieve an effect of perspective. Gilbert Vernon's choreography was remarkably modest but, for a children's programme, that may have been his intention, and one must remember that it is extremely hard to prepare choreography for so small a stage.

SPANISH FIESTA: Members of Pilar Lopez Ballet Español in Espanoleando *from* Andalucia Baila *which was one of the most successful television presentations ever given of Spanish dance. Antonio Montoya is seen centre facing Amparo Renkel. On their right is Elvira Real.* *Photo: Paul Wilson*

Of the dancers, Donald Britton was by far the most impressive, but I remember best Peggy van Praagh's mastery of presentation and complete assurance, even when demonstrating a ballet make-up while the dancers changed their costumes. **E.C.M.**

SADLER'S WELLS THEATRE BALLET

Given on December 30. London Symphony Orchestra conducted by John Lanchbery. Produced by Margaret Dale.

LA COMMEDIA

A Pantomime from *The Lady and the Fool.* **Choreography by John Cranko. Music by Verdi, arranged by Charles Mackerras.**

Dancers

KENNETH MACMILLAN.
JOHAAR MOSAVAL

LES PATINEURS

Choreography by Frederick Ashton. Music by Meyerbeer, arranged Constant Lambert. Decor and Costumes, William Chappell.

Dancers

DONALD BRITTON. SARA NEIL. BRENDA BOLTON. MAUREEN BRUCE. DONALD MACLEARY. YVONNE ENGLISH. DORINDA BROWN.
and
Susan Alexander. Joan Blakeney. Diane Forhan. Valerie Reece. Bryan Lawrence. David Harding. David Sheilds. Walter Trevor.

THESE two ballet extracts have absolutely nothing in common, but Margaret Dale, the producer, must be complimented on the extraordinarily effective way in which she has linked the two together.

A rose is first seen revolving slowly. This is the rose for which the two clowns in *La Commedia* vie with each other in expressing their delight, each becoming more possessive until the flower is crushed and the petals fall, but fall transformed into the snow of *Les Patineurs*. At the end of *Les Patineurs*, Donald Britton does a brilliant sequence of *grandes pirouettes* which fade back into the rose, continuing its circuit.

Instead of singling out the choreographer or the designer or individual dancers for special praise, for once the producer must receive the applause. Margaret Dale's production was one of the two highlights of the programme. It was without those uncomfortable, strained close-ups of perspiring dancers at the end of difficult variations, and it revealed her accurate eye for detail and flair for seeing that the camera angles produced the most attractive scenic arrangements.

The second highlight was from that versatile young artist, Kenneth Macmillan, as one of the two clowns in *La Commedia*. It is difficult to convey the absurdly moving quality of his mime and dance and, while one does not want to decry Johaar Mosaval's technical superiority as the other clown, these roles depend far more on personality than technique, as Kenneth Macmillan has proved.

Les Patineurs, one of the most popular ballets in the Sadler's Wells repertoire, was beautifully lit, and the sweep and gaiety of the skaters came over very well indeed. Technically the dancing was excellent, but Donald Britton's distinctive costume gave him a great advantage over the others as he flashed in and out of the ensembles and executed pirouettes at dazzling speed. **E. C. M.**

STEPS INTO BALLET. 2

The second of three programmes. Given on January 3. Commentary by Peggy van Praagh and Harold Turner. Designer, Douglas Smith. Produced by Naomi Capon. Music for the Demonstration chosen and played on the piano by John Lanchbery.

The Ballet: *Alice in Wonderland.*

Choreography by Gilbert Vernon. Music by John Addison. Played by the Melos Ensemble.

Dancers

DONALD BRITTON MAUREEN BRUCE
JILL DENNING HOWARD OSBORNE
PEGGY VAN PRAAGH

WHEN so much depends on impromptu touches and on a commentary which must not sound over-rehearsed, allowances must be made if this type of programme does not come over well each time. While the previous programme was completely satisfactory, this was a disappointment. The main intention was to illustrate the method of training male dancers, but too much seemed to be crammed into the programme, and even the *barre* exercises lacked precision.

Nevertheless, tributes are due to Peggy van Praagh who prepared a very intelligent commentary and to Harold Turner who, acting, at times, with great presence of mind, saw that the points were clearly illustrated—but not to the dancers, who had a very off day. **E.C.M.**

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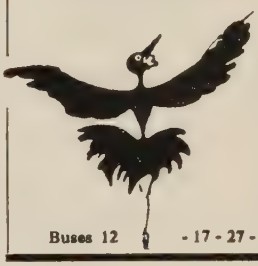

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BALLET ESPANOL

Accent on new dancers

THE new works presented by Pilar Lopez during the London season of her Ballet Español at the Palace Theatre, London, from November 14 to December 9, were reviewed in last month's DANCE AND DANCERS. In addition she presented a number of short items of certain merit. Best of these was *Albaicin,* from Albeniz' *Suite Iberia,* well arranged for three dancers. Lopez was a gypsy caught up in a dilemma between the love of Paco de Ronda and Antonio Montoya, the latter a diminutive dark imp of speed and fire.

In the burlesque, *L'Espagnolade,* Paco de Ronda and Dorita Ruiz brought a great sense of comedy to a skit on some people's preconceived notions of the Spanish dance.

Not new to London, but always welcome, were *The Three-Cornered Hat* with Lopez as a wonderful Miller's Wife, *Capricho Español, Bolero* and that splendid suite of dancers—*Madrid Flamenco.*

In spite of the fact that several of the original members of Ballet Español were missing, Pilar Lopez showed that she can still surround herself with a worthy company in whom she manages to infuse her unique sense of style. Of the new dancers, Antonio Montoya was outstanding in Flamenco numbers, Frederico Casado in his *Farruca con Zapateado,* Antonio Gades in *Danza del Chivato* and Ernesto Lapena in *El Polo.*

Of the more seasoned members of the company, Paco de Ronda showed enormous improvement on his first London appearances two years ago, while Dorita Ruiz and Elvira Real can always be relied upon to give excellent support to Pilar Lopez, as well as shining in their own numbers.

Aristocratic quality

In spite of this formidable array of hand-picked Spanish dancers, it is Pilar Lopez herself who galvanises them into action. She has a great sense of theatre, and a personality that projects. She is at her best in Flamenco numbers, particularly *Flamencos de la Trinidad* (*Cana*), though to whatever she does—whether dancing or singing—she manages to impart the aristocratic quality possessed only by great artists. More than anyone else she has stopped the Spanish dance from descending to the flashy and vulgar depths which it so easily can.

The three programmes were not always well balanced, and I would suggest that for future appearances in London, Lopez should have one major full-length ballet in each programme, the remainder being made up of numbers from her Flamenco, regional and classical repertoire. **P.W.**

CECCHETTI SOCIETY

Choreographic Competition

THE Cecchetti Society Branch of the Imperial Society of Teachers is to be congratulated on the competition which was held on December 10 at the YWCA Hall in London. The competitors had to compose a solo or group dance, choose the music and submit pictures or designs giving an idea of the works. It seems an excellent way of instilling into the young the importance of considering the three arts as one unit.

Of course many of the competitors chose most unsuitable music and some of the designs left a lot to be desired, but out of the 24 senior entries we saw, the standard was very high. The winner was Elizabeth Newson with *Choreographic Study,* which showed a remarkable feeling for line and pattern and interpretation of modern music. Her designs also showed great promise.

Other winners were Pamela Pearce with *The Fire,* Linda Wright, with *Melody into Ballet* and Elspeth Aitchison with *Sunshine Elves.* All had good feeling for movement, even if some needed more musical education.

The difficult job of adjudicating was undertaken by Olive Ripman, Cyril W. Beaumont and Ena Child, all of whose judging and criticism must have been of the utmost value to competitors entering future competitions of a similar nature. **P.W.**

LABANOTATION DEMONSTRATION

DANCE notation of some form or another has been practised for over 400 years, but, in England at any rate, interest in the subject has gained ground considerably during the past few months.

At a party held at the English Speaking Union on December 19 to celebrate the publication in England by Phoenix House of Ann Hutchinson's text-book *Labanotation,* the author gave a brief introductory talk on her subject and a demonstration of the system was given.

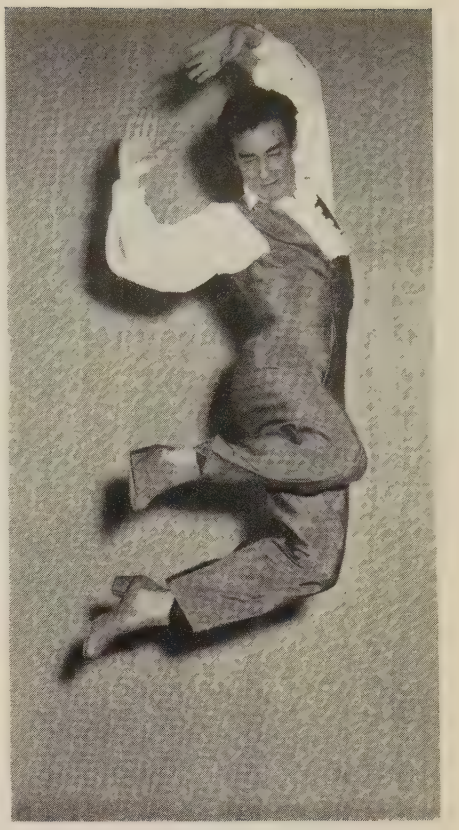
Miss Hutchinson, who is President of the Dance Notation Bureau in New York, is obviously a gifted teacher. Her talk was simple and informative. She used three children from the Arts Educational School to demonstrate how dance notation can be used in teaching.

There was a more advanced demonstration by Miss Valerie Preston. Miss Preston, who is not a classically-trained dancer, demonstrated a *renversé* which had been notated by Miss Hutchinson (while Miss Preston was out of the room) at the request of a member of the audience. The dancer read the notation with the utmost ease.

The demonstration was in every respect entirely effective, although naturally limited in scope. It would be most interesting to see a more thorough demonstration of the system, just as it would be interesting to see a similar demonstration of Benesh Movement-Notation, the rival dance notation system which has recently been introduced into the curriculum of the Sadler's Wells School.

As has been proved time and time again, Labanotation most certainly works, and as Sadler's Wells apparently regard the Benesh system as even more efficient (because before taking their pick of the systems they surely investigated the whole question of notation minutely) it makes one extremely eager to see it in action.

It will also be highly desirable when the Benesh system puts its text-book on general sale for study. If their system is as good as they and their advocates claim, it would seem to be obviously essential for everyone to switch from Labanotation to the new method. Why have two systems if one is clearly the superior? **C.A.B.**



SPANISH LEAP: Frederico Casado, a new member of the Pilar Lopez Company, in the air during Farruca con Zapateado. *Photo: Paul Wilson*

OPENING TO ALBENIZ: Triana *which opened several of the Ballet Español programmes. Pilar Lopez is surrounded by (L. to R.): Paco de Ronda, Jose de la Vega, Antonio Gades and Ernesto Lapena. Photo: Paul Wilson*

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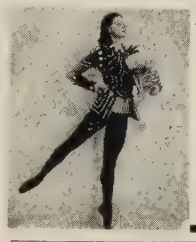

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WHERE THE RAINBOW ENDS

A play by Clifford Mills and John Ramsey, with music by Roger Quilter, in a new production by Anton Dolin. Choreography of special ballet (music by Tchaikovsky) by Keith Lester. First given at the Royal Festival Hall, on the matinee of December 26, 1955.

The Spirit of the Lake VIOLETTA ELVIN
Her Partner — — — VEIT BETHKE

WITH very little persuasion, *Where the Rainbow Ends* could become an annual event at the Festival Hall, but unfortunately this year's production is not the equal of its forerunner last Christmas.

The acting cast, apart from Anton Dolin as St. George, has been almost entirely changed, and in nearly every instance the change has been for the worse. Alfred Marks is agreeable enough as a light comedian, but his script, with its wisecracks on popular science fiction and television personalities, was quite often as out of place as bubble-gum at a garden party. The Dragon King and his henchman Dunks, the latter appearing to be coping gallantly with asthma, were deplorably burlesqued.

The role of the Genie of the Carpet has been made more important and was given with conviction and a certain amount of acrobatics by Anthony Adams who tended to over act, however, in the later role of the Slacker.

Last year's charming ballet for Markova by John Taras has been replaced by a new ballet by Keith Lester. This, set to the first movement of Tchaikovsky's Sixth Symphony, is in no way outstanding. Conventional almost to dullness, it was saved only by Violetta Elvin's dancing as the Spirit of the Lake.

SPIRIT OF THE LAKE: Violetta Elvin and Veit Bethke is a pas de deux *from Keith Lester's ballet to the first movement of Tchaikovsky's Sixth Symphony which comes in the second Act of* Where the Rainbow Ends *at the Royal Festival Hall.*

Photo: Paul Wilson

Some of the movements had a nice flow but most of the time the choreography realised little of the powerful emotional content of Tchaikovsky's *Pathétique* Symphony.

The Sadler's Wells ballerina danced the 18-minute ballet with immense charm and style. She was partnered by Veit Bethke, a strong, capable partner who still lacks a certain subtlety in partnering technique.

One great advantage, however, this year's ballet had over its predecessor last year was the way in which it was integrated into the production. No longer were we in any doubt as to the purpose of the ballet in the story, and this proved a major improvement. **C.A.B.**

Dance and Dancers . . . ABROAD

FRANCE

The Paris Opéra

AT the Opéra the last rehearsals are now in progress of Lifar's *Roméo et Juliette* (music by Prokofiev), the first performance of which is scheduled for December 28 and which will be fully reviewed in a later issue of DANCE AND DANCERS. The sets and costumes are designed by Wakhevitch, and the cast is to be headed by Liane Daydé (Juliet), Michel Renault (Romeo), Serge Lifar (Friar Lawrence) and Paulette Dynalix (Juliet's Nurse). After the premi re, Nina Vyroubova will share the role of Juliet with Liane Daydé.

Under the auspices of the Amis de la Bibliothèque-Musée de la Danse and the Institut Chorégraphique, Boris Kochno gave a lecture entitled: "My Memories of the Past and the Creators of the Ballet of Our Century" at the Paris Opéra Library on November 24.

During "Russian Cinema Week," on December 3, the Soviet delegation visited the Opéra to see a programme of ballet consisting of *La Tragédie de Salomé*, *Les Mirages* and *Etudes*.

An exchange is planned between La Scala, Milan, and the Paris Opéra. Paris will see an opera by Verdi or Bellini, while the Opéra will take Rameau's *Les Indes Galantes* to Milan.

The unexpected death of Arthur Honegger on November 28 removes one of the greatest figures of the contemporary French school of music. As well as composing two ballet scores for the Opéra—*Cantique des Cantiques* (1938) and *L'Appel de la Montagne* (1945), the latter of which should be soon revived—two important operas of his have enriched the repertory, *Antigone* and *Jeanne au Bûcher*.

Tribute was paid to his memory at the Opéra on December 16, when his *Symphonie Liturgique* and *Jeanne au Bûcher* were given, and on December 8, Lifar spoke of him at the Institut Chorégraphique, recalling that *Icare* was originally to have been orchestrated by him.

A group of people, including Charlie Chaplin and Maurice Lehmann, have instituted a *chausson d'or*, a kind of "Oscar" for ballet. The first award of this golden shoe has been made to Serge Lifar to mark his Silver Jubilee at the Opéra. The shoe was made by the jeweller, Mellerio.

Grand Ballet du Marquis de Cuevas

THIS company gave their last performance of the season on December 11 at the Théâtre des Champs Elysées, where they will possibly return next spring. One of the last events of note in the season was the return of Rosella Hightower, who was seen again in one of her favourite roles, the Butterfly Queen in *Piège de Lumière*, with Skouratoff and Golovine. This ballet by Taras, to music by Damase, remains one of the best in the company's repertory.

The Azuma Kabuki Dancers

THE first official Japanese dance group to visit Paris, the Azuma Kabuki company, presented a typical programme at the Théâtre Hebertot. Choreographers, dancers and singers are dedicated masters in their own country, and Tokuho Azuma, fourth head of the Azuma school of Kabuki dancing, is considered by her compatriots to be one of today's geniuses of this form of theatrical art. The quality of the spectacle, on which we are not capable of sitting in judgment, was thus guaranteed in advance.

This form of art, seen in its bare refinement, seemed a little disappointing to the Parisians. But the slight disappointment caused no doubt by ignorance of the ancestral rules was magnified by the extraordinary triumph of the Classical Theatre of China last June. Much more static, simpering and inhuman, the very abstract Japanese art is far removed from everything that Europe is used to. In it the dancing is reduced to the simplest movements, and it is perhaps in the *No*, the dramatic mime, that one must seek the most convincing and most accessible aspect of this original theatrical form.

Thus *Tsuchigumo* (the Spider Dance) and the grim drama *Kasane* are the two most interesting pieces in the programme, the one by reason of its legendary derivation, the other by its surrealistic and morbid treatment. Contrary to Jean Cocteau's pronouncement that "the celebrated Japanese company represents to my eyes the utmost limit of realism, the realistic theatre *par excellence*, because it allows no gesture which does not correspond with a truth of the soul," the Azuma Kabuki company has appealed to the Parisian audiences rather by the charm of its silk costumes embroidered in bright colours and the mannered elegance of its very slow movements which recall Japanese prints.

Ballets de Paris

The Ballets de Paris opened their season at the Théâtre des Champs-Elysées before a very brilliant audience which included the Marquis de Cuevas, MM. Massigli, Henri Bonnet, and André-François Poncet, Audrey Hepburn and Mel Ferrer, Marcel Achard, Jacques Charon and Robert Hirsch. Though the revivals of *Deuil en 24 heures* and, particularly, of *Le Loup* were very successful, the revelation of the evening was *La Chambre*, a ballet by Roland Petit on a theme by Georges Simenon, with music by Georges Auric and setting and costumes by Bernard Buffet, interpreted by Veronika Mlakar and Buzz Miller. *Les Belles Damnées* had a more mixed reception.

News in brief

THE Ballets de la Tour Eiffel, with Josette Clavier and Pierre Lacotte, have left for

North Africa. Among the ballets to be given in Algiers and Oran are *Moineau de Paris* (music by Charles Aznavour) and *La Nuit est une Sorcière* (music by Sydney Bechet).

Candide, a ballet by Etcheverry based on the book of the same name by Voltaire, has just been created at the Théâtre de la Monnaie, Brussels. **Marie-Françoise Christout**

AMERICA

Sadler's Wells on T.V.

BY now the Sadler's Wells mid-December colour telecast of *The Sleeping Beauty* may no longer be news to Britain, now that the company is back at Covent Garden, but this nation-wide broadcast is still the subject of major interest in America. As we go to press, it is estimated that 30 million viewers saw this programme—a figure which the National Broadcasting Company claims is "six times as many people as have seen 2,000 performances of this celebrated ballet company on two continents over a 10-year period." To date, more than 30 thousand letters have poured in to the sponsors and there is now a rumour that the company will be invited back shortly for another broadcast.

Dance to come

THE Azuma Kabuki Dancers and Musicians, under the sponsorship of S. Hurok, opened a post-holiday season at the Broadway Theatre too late for review in this issue. Other dance events which will be reported in the March issue include the appearances of Ballet Theatre and the Canadian National Ballet in their engagements at the Brooklyn Academy of Music. And, beginning in the April issue, there will be a complete report on the current repertoire and the new works being introduced by the New York City Ballet. **Arthur Todd**

BALLET RAMBERT IN ITALY

WE left London on November 28 and after an uneventful journey eventually reached Florence. There we were informed that the weather had been very bad for the past week, that audiences in Italy are poor, and that Perugia, our first date, was a small town. But we were so relieved to have arrived at last that we all hooted with laughter. We reached Perugia after a four-hour coach journey, all feeling rather tired and sick, but the sight of the attractive modern hotel and the meal waiting for us revived us miraculously. It is wonderful how dancers always revive at the sight of food!

From the outside, the Teatro Morlacchi, which is about 300 years old, looks as old as the rest of the town. It is now owned by the State and is only open about three times a week. We were all greatly impressed by the elegance of its tier-upon-tier of boxes, and by its painted ceiling which we could only appreciate properly by lying flat on the stage. Backstage had been redecorated and was more modern and better equipped than most we had seen in England.

In spite of the language difficulties (our stage director evolved a sign language of his own), the stage hands were very helpful and easy to work with. One of them remarked about the agility of our legs and said that if only the Italian football team were as agile, they would be world champions.

Return of Goldwyn

Beryl Goldwyn returned for the Italian tour and danced most of her old roles. On Friday, we opened with *Persephone*, *Les Sylphides*, *Variations on A Theme* and *Gala Performance*. The bills announced our opening time as 9.30, but 10 minutes later we were still waiting for the curtain to go up. When I asked the reason for this, I was told that the audience were still coming in. This was the usual thing, and it happened every night. We had been warned that Italian audiences do not clap very much even if they like a performance and not at all if they do not; so we were rather nervous about our reception.

But we need not have worried—even the theatre staff were amazed at the warmth of our reception. We had also been warned that Italian audiences take the arts very seriously and will not laugh—even at comedies—for fear of offending the performers. Though hard to believe, it was only too true, and *Gala Performance* did not receive loud laughs. But the Italians obviously enjoyed it because, at the end, they applauded long and loudly.

Naomi Ben-Ari

(To be continued)

FESTIVAL BALLET IN MONTE CARLO

THOSE who have only seen Festival Ballet at the Festival Hall can have no idea how different the company looks on a proper stage with properly hung scenery and with good lighting. The season which opened at the Théâtre de Monte Carlo on December 23 showed the company at the top of its form.

Of the three works given on the opening night—*Scheherazade, Etudes* and *Symphony for Fun*—it was *Etudes* that had the biggest success with an audience traditionally undemonstrative. Toni Lander and Gilpin are at their best in this ballet—and they were on this occasion. Flindt had also improved considerably since I last saw him in Oxford.

The Grigorieffs have been working on *Scheherazade* and it is vastly improved. The ballet really makes some sense again and Marilyn Burr is now a Zobeide trembling with passion who reminds one in many ways of Luibov Tchernitcheva herself. The setting has the depth which Bakst intended and the score was very well played by the Orchestre National de l'Opéra de Monte-Carlo.

Apart from John Gilpin, Noel Rossana and the very welcome return of Anita Landa, *Symphony for Fun* has become rather ragged, the performance suggesting the need for more rehearsal.

The second programme—*The Nutcracker* and *Napoli*—also brought some surprises because the former, which has been looking tired for years, came up nice and fresh. Belinda Wright and Gilpin were excellent in both the Snow and Sweets scenes and Maureen Webster was a charming Clara who looked as though she had come straight out of a Victorian lithograph. Kovel, Kerr and Emblen scored a great success in the *Trepak*.

Napoli also looked good on a proper stage and Toni Lander was as delightful as ever as Teresina. Flindt now dances Gennaro with much cleaner finish and more panache.

I shall write next month about the revised, shortened and much-improved three-act *La Esmeralda* which made a considerable hit with the public.

Festival Ballet seem to have found a foreign home in Monte Carlo, where they dance very well and are assured of a welcome from the inhabitants, who have taken the company to their hearts. **P.W.**

BACK COVER STORIES

This month's back cover, by René Maestri, is of Festival Ballet's John Gilpin and Marilyn Burr in the last Act of the revised *La Esmeralda*. The picture was taken on the stage of the Théâtre de Monte Carlo after the first performance, which brought Burr the acclaim of a star.

GILPIN was first taught by Tina Pearce of Southsea. He next went to the Cone-Ripman School in 1939, afterwards appearing in plays and films. Joined Ballet Rambert in 1945 and became principal dancer of Festival Ballet at its outset in 1950.

BURR was first taught by Leon Kellaway in her native Australia. She joined the National Ballet of Australia in 1949. Coming to England in 1952, she made her debut in the New Ballet Company. She joined Festival Ballet in March 1953.

Ballet Dates

SADLER'S WELLS BALLET

at the Royal Opera, House, Covent Garden.

Jan.
18 *Cinderella* (Fonteyn, Somes)
20 *Le Lac des Cygnes* (Jackson, Somes)
21(M) *Le Lac des Cygnes* (Elvin, Blair)
24 *Ballabile, Rinaldo and Armida, Checkmate*
26 *Coppelia* (Linden, Blair)
28(M) *Le Lac des Cygnes* (Fonteyn, Somes)
28(E) *Le Lac des Cygnes* (Beriosova, Chatfield)
30 *Cinderella* (Elvin, Blair)
Feb.
1 *Ballabile, Les Sylphides, Checkmate*
2 *Le Lac des Cygnes* (Grey, Chatfield)
3 *The Shadow, Daphnis and Chloe, Homage to the Queen*
4(M) *Les Sylphides, Ballabile, The Shadow*
7 *Cinderella* (Nerina, Doyle)
8 *Coppelia* (Beriosova, Chatfield)
9 *Les Sylphides, Rinaldo and Armida, Homage to the Queen*
11(M) *Coppelia* (Fifield, Shaw)
15 *The Shadow, La Péri* (1st Performance) *Coppelia Act* 3
17 *Les Sylphides, La Péri, Checkmate*
18 *Les Sylphides, La Péri, Coppelia Act* 3
20 *The Sleeping Beauty* (special performance to celebrate the 10 years since the theatre re-opened).
21, 22, 23, 24, 25 (M and E) *The Sleeping Beauty*. Casts to be announced

SADLER'S WELLS THEATRE BALLET

Jan.
16 Memorial Theatre, Stratford-upon-Avon
23 Gaumont Theatre, Preston
30 Odeon Theatre, Southend
Feb.
6 Gaumont Theatre, Ipswich
13 New Theatre Royal, Norwich
20 Grand Theatre, Wolverhampton
27 Alexandra Theatre, Birmingham
Mar.
5 Globe, Stockton-on-Tees
12 Manchester Opera House
19 Alhambra Theatre, Bradford
26 Theatre Royal, Nottingham

BALLET RAMBERT

Jan.
23 Her Majesty's Theatre, Carlisle

FESTIVAL BALLET

Feb.
6 Gaumont State Theatre, Kilburn
13 Davis Theatre, Croydon
20 Regal Theatre, Edmonton
27 Empire Theatre, Liverpool
Mar.
5 Grand Opera House, Belfast (2 weeks)
19 Her Majesty's Theatre, Aberdeen
26 Kings Theatre, Glasgow (2 weeks)
Apr.
9 Gaumont Theatre, Dundee

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Feb. 19 *Historical Dances* by Joan Wildeblood
Mar. 18 *The Benesh Movement Notation* by J. and R. Benesh
Apr. 15 *Jugoslav Dances* by M. Zybina

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(for details see page 13)

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(Abbreviations: b.c.—ballet correspondence; m.—male; f.—female; m.a.—my age; o.i.—other interests; ls.—languages; p.r.—photograph requested).

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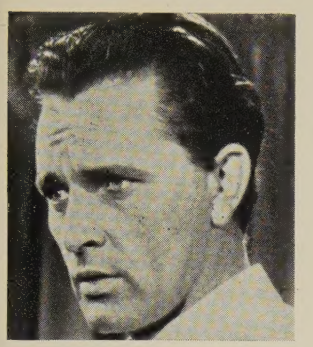

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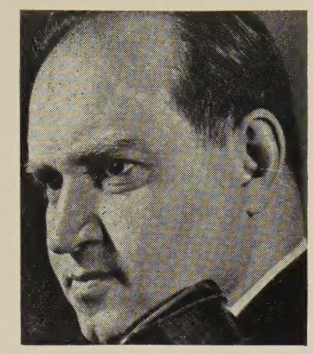

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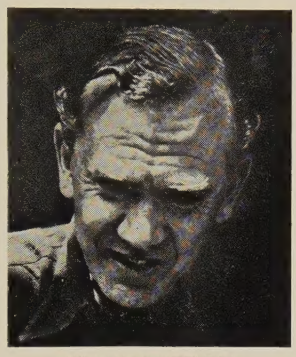

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FEBRUARY 1956

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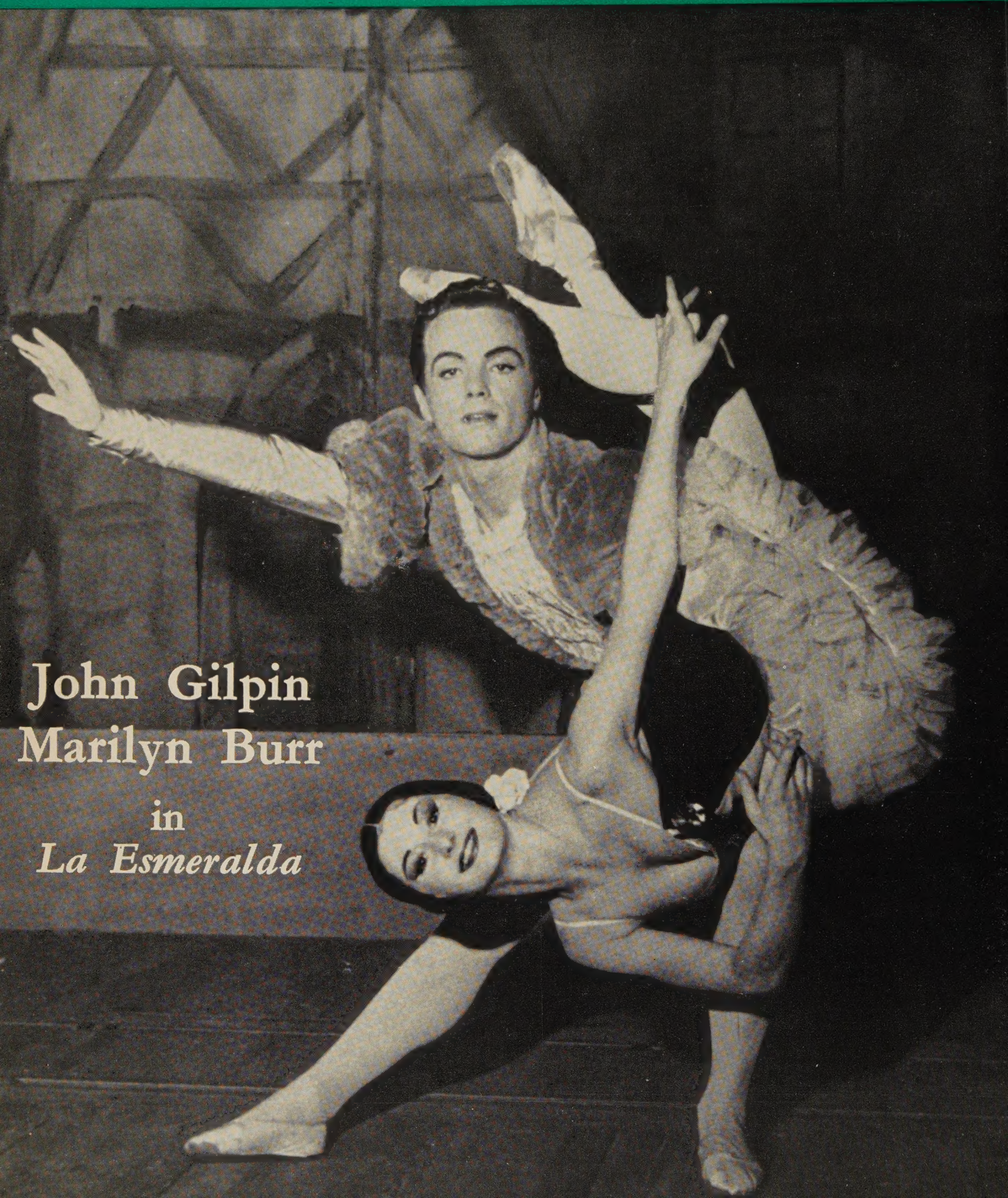

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